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THE SCIENCE OF CULTURE

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By

WILLIAM M. HANDY

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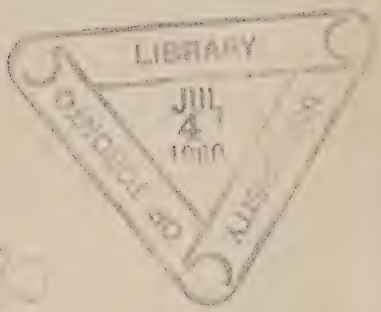

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THE SCIENCE OF CULTURE

CHAPTER XIX

RELATIONS BETWEEN MEN AND WOMEN OF CULTURE

The Difference that Time has Made

AMONG many savage people girls may not leave their homes unless accompanied by relatives. Until recently the conditions among civilised people were not much different. In her book "The Old Fashioned Woman," Mrs. Elsie Clews Parsons, one of the most learned women in New York society, told of how one hundred and fifty years ago an English or American woman who went visiting without the approval of her husband subjected her host to a suit for damages and imprisonment for two years. Even were she to miss her way upon the roads, unless she were benighted and in danger of being lost or drowned a man could not offer her hospitality.

Fifty years have made almost all of the changes that have been made toward placing men and women on a basis of equality where free, frank, and open friendships may be enjoyed, and where the differences in the sexes is not forever in mind. Until fifty years ago there was a great difference between men and women mentally; and during that period woman has made more progress than she did

in the two thousand years preceding. Roughly, one might agree with W. L. George's statement that woman had no education at all in 1450. In this she was more like man then than ever later, for knights could not read; only priests and clerks were able to do so. Men could fight, women could not, and those who could not fight were not considered of much value in society. "Women merely sang songs, used their needles, and brought up babies."

The Progress of Women

With but few exceptions no woman learned to read until about the beginning of the eighteenth century. In 1850 women began to write poems and diaries that embodied their yearnings and betrayed much lack of knowledge of the world; and this at a time when Susan B. Anthony, then thirty years old, was beginning the fight that resulted in giving women the right to vote.

These facts we have cited merely to show that the traditions of correct manners in the relations of the two sexes have a real reason for being changed. Books of "etiquette" written fifty, or even twenty years ago are based upon conditions that no longer exist. Until recently boys were told that they might become Napoleons, millionaires, or presidents, but women for generations had been drilled in the belief that there was nothing for them to do, but to please men. Thus was destroyed their self-confidence and that belief in oneself which alone can

lead to success or even give capacity to cope with daily problems outside the home.

To-day, or rather until very recently, woman was in such a revolt against former conditions that she often minimised even her own beauty, and even women of Culture neglected their clothes, hair, and complexions. A saner common sense has made woman see that she should combine her graces and her ability so that she may rule in whatever sphere she may move. She also has learned that boldness and freedom from convention may not always be a good policy, and it is better to adapt the old order to the new in such a way that she may not invite words of scandal which may be unjust and yet have serious effect.

The Question of Chaperonage

Until the middle of the nineteenth century legal guardianship for unmarried women existed in most of the countries of Europe. Even in America chaperons were almost universal for young women. The chaperonage was almost as much of a nuisance to the parents as to the young girls, although not to such an extent as among the Papuans of Torres Straits, where parents killed their daughters on the ground that they would be kept awake at night by suitors if they were allowed to survive.

But the problem of chaperonage was very great in society. A girl actually could not go out anywhere after dark alone or with a young man. Duennas

now are seldom seen in America, or even in England, and young girls go pretty much where they wish, but with certain limitations. Some of these have been outlined for you in the twelfth chapter of this work so far as they relate to women being with men in public places, and in the seventeenth chapter the rules governing going to the theatre have been given.

A gentleman is generally apt to be particular in regard to the chaperonage of the woman who he admires. If he is of Culture and has social position he is apt to treat her with the deference that the presence of a chaperon indicates so that she may not suffer in the estimation of his friends. On this account he not only will not suggest any indiscretions but will effectually prevent her being guilty of such. So if it is the custom in the sphere of society to which he belongs, he is particular that an older woman or the lady's mother shall always be with them when they are together outside of her home.

A girl, on the other hand, will not accompany any man alone to a place that she thinks he would not permit his sister to visit without a chaperon. This test is a very safe guide for her, and she will find that if he really respects her he will be prompt to accept the suggestion of a chaperon. If he should find the chaperon irksome there is an easy way for him to make the presence of a third person less essential—that is, to become engaged to the girl.

For some years, even in circles where chaperons

have been most insisted upon, there has been a tendency to relax the requirement in the case of older women. Until a generation ago even a woman of forty and the head of her own, or her father's, household could not go about without a chaperon. When Mrs. John Sherwood, the authority of her day, wrote in *Harper's Bazaar* in 1887 that a woman of thirty-five, if decorous and not ostentatious in dress and manner, could go almost anywhere without a chaperon, she shocked many of her friends in society, but nowadays the principle is well established.

In the smaller towns and cities in this country, where everybody knows everybody else, a chaperon is unnecessary. In larger cities people are more particular, and a young lady without a chaperon may excite comment, and never ventures out alone after dark except to go a short distance to and from a car or to the corner drug store. A man is, however, in many cases sufficient chaperon if he is acting as an escort during a walk.

As a general rule, the need of a chaperon decreases each year after a woman has reached the age of twenty-five; she is then supposed to know what she is doing and to be able to take care of herself. Much depends upon her dress. A modestly dressed and unobtrusive woman of Culture can go almost anywhere without insult, but there are some women who by costume and manner impress almost every one with the feeling that they lack that first

grace of womanhood, modesty. It is not a question of beauty. Handsome women can conduct themselves so well that the breath of reproach need not and does not touch them, and ugly women by flashy dress and manners may gain an undeserved reputation.

Much latitude is allowed also to the woman in business. Recently so many women are employed at night that one who happens to be out alone on business finds no need of an escort. Any one can tell instantly whether she is on her way to or from her place of employment. A woman of mature age also finds that she must often meet men in the evening on a semi-business basis. This is well understood, and carries no reproach to her Culture provided the place where they meet is not one that has obviously been chosen for purposes of concealment. Of course, unless well-chaperoned, no woman of Culture would go to any of the gayer restaurants or cabarets alone.

In all this matter of chaperons a woman must let her intuition guide her. "It is better to be safe than sorry," as the old saying has it. It is a saying that everybody knows but that unfortunately is sometimes not regarded. It is also true that if a gentleman really respects a woman he will be careful not to place her in an equivocal position, especially when he has reason to think that she trusts in his judgment.

Love and Friendship

Gone are the days when any friendship between a man and woman was regarded as a forerunner of love. For centuries it has been realised that there is such a thing as "platonic love," as friendship without sexual feeling is called. Nowadays there are many women and men who are merely business or social acquaintances and no more. Such friendships may ripen into love, and in fact often do. But because a man and woman are friendly and because they find pleasure in each other's company, and talk or dance together, means nothing. In New England early in the nineteenth century for a man to walk arm in arm with a girl was tantamount to an engagement. "If a gentleman looks at you at meeting, you are suspected," wrote Eliza Southgate in 1820, "if he dances with you at an assembly, it must be true, and if he rides with you——"

There has been a change since then, but unfortunately some women are not sufficiently circumspect and do not keep friendly men at the right distance, nor draw a sharp enough line on the one hand between business and social acquaintances and also between those who are merely friends socially and those who are tacitly avowed suitors for her hand. It is this that is cause of many heartaches not only to women but to men.

Whatever may be the basis of acquaintance be-

tween a man and woman, the woman of Culture is always very careful to preserve her dignity and permit no unwarranted familiarity. The test of familiarity varies naturally with occasions, and a woman of Culture permits her intuition to be her guide. She must be ever on her guard lest her feelings get the better of her judgment. The unfortunate Mary Queen of Scots said: "Talk not to me of the wisdom of women; I know my sex well; the wisest of us is but little less foolish than the rest."

One safe rule that should be followed is for a woman not to accept social attentions from a man with whose family she is unacquainted. To do so is to suffer a loss of dignity that lowers her in his estimation. If after a reasonable period he makes no attempt to make her and his near relatives acquainted, she should not let the friendship transgress the bounds warranted by business relations. The earlier she is disillusioned the less will be her suffering.

No Necessity for Insolence

It is seldom that a woman finds herself subjected to any insolence unless she has given a man some sort of justification for it, either by her words or manner. Should a man presume to show any insolence or disrespect the woman of Culture will immediately call him to account rather by her manner than by words. The insolence is then resented by a departure as quickly as is possible without any

undue protestation and a coolness when there is another meeting. There is no need of words; any man will understand. When he again tries to renew the friendship she must see to it that it is on the right basis, and remember that a fault committed once by a person is pretty certain to be committed again, if she shows the slightest disposition to condone or excuse the first offence.

Neither men nor women can win the respect of other people unless they show the greatest respect toward themselves. You know very well that you yourself do not respect people when you find that they do not respect themselves.

A man will always find that politeness is much appreciated by women; it is the surest way to win their regard and their esteem. This does not mean that he must unduly flatter them.[1] The most careful attention must be paid to a woman's ways or whims, and the wise man regulates his conduct in accord therewith. The fact that his acquaintance with a woman is on a business basis, does not justify a man failing in little politenesses. Exaggerated compliments are absurd and will often bring ridicule to both giver and recipient and hence should be avoided. There is no way in which you can lower yourself in the estimation of one of the opposite sex as much as by being put in a ridiculous situation. Every man or woman of Culture knows this and avoids it.

[1] See the remarks on this point in Chapter X of this work.

The New Conception of Love

During the time that woman has come more closely to a position where she is no longer dependent always upon men for her livelihood there has arisen a new conception of love. The first novels written were by Boccaccio. He asserted that "women are naturally unstable," but the Decameron shows forth very clearly his Era's conception of love, which is very far from that which is current in this day and generation. To love is by no means the same thing as to be what poets and novelists call, "in love." The man "in love" often sees in the object of his emotion only the necessary means for some sort of self-gratification and no more. He is in love with his own pleasure. This is what the poet meant who said, "Love is of man's life a thing apart; 'tis woman's whole existence."

A perfect love must include spiritual sympathy, mental companionship, physical responsiveness. The scientist, Henry T. Finck, spent several years in making a thorough study of romantic love as described in history, fiction, and poetry. He concluded:

"Of all the rhetorical commonplaces in literature and conversation, none is more frequently repeated than the assertion that love, as depicted in a thousand novels or poems every year, has existed at all times and in every country immutable as the mountains and the stars. But romantic love is a modern sentiment less than a thousand years old.

The Gospel of Modern Love

"Not until Dante's 'Vita Nuova' appeared was the gospel of modern love, the romantic adoration of a maiden by a youth, revealed for the first time in definite language. Genius, however, is always in advance of its age in emotions as well as in thoughts, and the feelings experienced by Dante were not shared by his contemporaries, who found them beyond their comprehension. And in fact they were too ethereal quite to correspond with reality. The strings of Dante's lyre were strung too high, and touched by his magic hand, gave forth harmonic overtones too celestial for mundane ears to hear in those days."

No word has so little preciseness of meaning or such great elasticity as "love." It is very difficult to pick up a book or a newspaper without finding direct or indirect discussions of this topic which is of universal interest. Scientists, however, fear to rush in where poets, novelists, and the writers for newspapers do not fear to tread. Failing to find adequate explanations in biology they fall back upon the master of all poets, Shakespeare, whose understanding of the human heart admittedly exceeds that of all other of its students, and who has given perhaps the best definition. It is one of those scattered all through his plays, and which has helped to make his fame enduring. Thus in "As You Like It," Phoebe says, "Good shepherd tell this youth what it is to love," and Sylvius answers:

"It is to be made of sighs and tears;—
. . . . . .
It is to be made of faith and service,—
. . . . . .
It is to be all made of fantasy,
All made of passion, all made of wishes;
All adoration, duty and observance,
All humbleness, patience and impatience,
All purity, all trial, all observance;—

Here not only various emotions, but qualities of character and conduct, are assigned to love. Even fear has a prominent place:

Where love is great the littlest doubts are fears,
Where little fears grow great, great love is there.

The Dawn of Love

The dawn of love may be recognised by the tendency to draw two persons together in mind and body—in conversation and embrace; and in correspondence when separated. There is such communion of thought and expressions of affection that gradually the persons feel as if they were merged in one another, almost as if they were one. Absence may or may not make the heart grow fonder, but it is indeed a true test of love. When with the separation the desire to write each day and tell the other all that has happened lessens one may feel sure that love is waning.

The first principle of love is a wishing of all

good to the person beloved. This may be, of course, the feeling of a man toward his sister or mother, or a woman toward her father or brother. But, in the affection of all whom we call lovers there is always effectual appetence working to a greater extent, consciously or unconsciously, and allowed or restrained. This in a well-regulated mind is subordinate to the mental emotion and well wishing, and leads us to delight in the presence of the one loved and to devise and engage in many efforts to please and to gratify.

What is it that causes a man and woman to feel this closest form of friendship? Neither psychologists nor physiologists have been able to answer. The poets and novelists do not seem to be able to analyse competently, even in the cases of puppets of their own creation.

Likeness and Difference of Lovers

This drawing together of man and woman is often incomprehensible not only to observers but to the very individuals who are affected by it. There is often a likeness between the two parties, but quite as frequently there are marked differences. Tall women often love short men, and the most incongruous combinations of fat and lean, beauty and beast, kings and beggar maids, are familiar. Often what Tennyson calls "the poor girl whose heart is set on one whose rank exceeds her own" finds that her love is reciprocated. The restless man selects

a quiet partner, the timid woman puts herself under the bold protector.

It is an error, though, to believe that love, like the poles of a magnet, attracts the unlike. Partners in a love affair must have something in common to draw them together. There is seldom sympathy when one possesses Culture and the other lacks its expression. There usually must be a community of tastes that is generally not only natural but hereditary. An affinity of some kind usually exists that makes for a mutual understanding. They must be able at least to speak the same language and be able to exchange ideas so that the other can comprehend. Often the dissimilarity is only such as to make the individualities dovetail with one another.

Whatever differences there may be, they must not be sufficient to cause any rasping. The dull mind often likes a lively wife who can divert him, and the woman of sluggish temperament is apt to desire a playful husband. Yet there are limits to the ability of opposites to blend with each other. After a while the novelty wears off, often even before marriage. Too constant liveliness will prove upsetting to the sober-minded one. This is a thing you should bear well in mind, and its contemplation has been the cause of saving many from marriages that would but have brought unhappiness. The bantering may be like the perpetual exploding of firecrackers and hence be disturbing even when it does not impress the other with an uncomfortable

sense of inferiority. Admiration is well enough but when coupled by a realisation of inability to comprehend the loved one's meaning it is apt to bring more distress than would follow an actual permanent separation. Affection is strongest and most lasting when it is daily strengthened by the same train of ideas in the minds of both. Such is the love Bryant described as that which "grew with years and faltered not with death."

But it is quite unlikely that any advice regarding love will be seriously considered. Too apt is its power to prove so irresistible that the best counsel will fall upon ears that not only will not heed but may not even hear. "By ways no mortal knows love blows into the heart," wrote Henley; and Lord de Tabley is responsible for this truthful quatrain:

> Love at a touch will falter
> Love at a nod will stay.
>
> But armies can not alter
> One hair-breadth of its way.

Influence of a Woman's Friendship

The friendship of a woman is a very good thing for a man if the woman is of the right kind so that it will have a refining influence upon him. "Pleasant the snaffle of courtship, refining the manners and carriage," wrote Kipling, who, materialist that he is, saw at least this advantage in man's association with good women.

In large measure, however, this refining influence upon the man is due to the incidental sacrifice of self that is necessary. Love is the emotional and spiritual (imaginative) identification of subject and object, if not rather the merging and annihilation of self-consciousness in the consciousness of another. In Tennyson's beautiful love poem "Locksley Hall," he expresses the idea thus:

> Love took up the harp of life,
> And smote on all the chords with might;
> Smote the chord of Self, that
> Trembling passed in music out of sight.

Love's actions bear the aspect of self-sacrifice, but inasmuch as it ignores the claims of its own separate subjectivity and knows itself at one with the object, the term is not strictly appropriate. Love cannot well sacrifice a self which as such is no longer emphasised, having lost all thought of a separate individual existence.

"We love to live, we live to love," wrote Acton. It is the heart's food and nourishment and the soul's highest happiness and bliss. Some other being must be blended with our own else our existence is objectless and our natures unavailing.

In all normal men and women there is love of something to give order and unity to our lives. There may be avarice, or love of riches, conjugal or parental love, filial affection, sentiment for some game or sport, for business or some one of the great

impersonal sentiments, such as patriotism, or love for some science or art. Of all these forms of love that of a man for a good woman is that which has the finest effect on his character. Man has always insisted that a woman should be better than he is, he likes to place her upon a pedestal and make of her a divinity. This worship, in itself, aids his Culture.

Woman's Intuition in Love

The very fact that woman has a better understanding of love than has man is proof of her intuition. As with all complex sentiments woman has the ability to grasp the essentials instinctively. "However dull a woman may be, she will understand all there is in love; however intelligent a man may be, he will never know the half of it," said Madame Fee, wife of the great French naturalist.

The greatest men acknowledge the power that women have had in shaping their lives. "Unless a man improves under the influence of a woman's love, there is something wrong with either his love or the man," said Ella Wheeler Wilcox. Yet, as Horace Smith says, "there are bachelors who cut themselves off from a great blessing for fear of some trifling annoyance; thus rivalling the wiseacre who secured himself against corns by amputating his leg."

One of the greatest values of a woman's friendship to man is her intuition. Intuition has been

described by Edgar Rice Burroughs as "the feminine for hunch." It is wider than perception and includes not merely the results of conscious and formal observation but also the innumerable vague and transient feelings, emotions and unformulated perceptions which are hourly besieging and entering into our consciousness. That men and women differ enormously in the original sensitiveness of their mental ability to seize such impressions is well known to psychologists, as is also that women have greater power in retaining and utilising such impressions. "A woman's advice profits every man," said Ibsen, and nearly every successful man in business, society, or politics to-day has some woman upon whose intuition he places reliance. Men should have faith in women and give heed to their warnings and counsel.

The Varying Qualities of Woman

Woman's ways have always been beyond the comprehension of men, and most of them are wise enough to admit it frankly. The varying qualities which woman is said to possess have been very well described in a Hindu legend of the origin of woman, which is that "In the beginning, when Twashtri came to the creation of woman he found that he had exhausted his materials in the making of man and that no solid elements were left. In this dilemma, after profound meditation, he did as follows: he took the rotundity of the moon and the

curves of the creepers, and the clinging of tendrils, the trembling of grass, the slenderness of the reed, the bloom of flowers, the lightness of leaves, the tapering of the elephant's trunk, the glances of deer, the clustering of rows of bees, the joyous gaiety of sunbeams, the weeping of clouds, the fickleness of the winds, the timidity of the hare, the vanity of the peacock, the softness of the parrot's bosom, the hardness of adamant, the sweetness of honey, the cruelty of the tiger, the warm glow of fire, the coldness of snow, the chattering of jays, the cooing of the kokila, the hypocrisy of the crane, the fidelity of the chakrawaka, and compounding all these together he made woman and gave her to man."

Nearly every man agrees that woman is the cause of most of the trouble in the world, but most men like such trouble and go out of their way to hunt it. Most men are indeed content to satisfy themselves with the advice of the man who said: "Women are meant to be loved and not to be understood."

There are, however, some peculiarities of the woman that can be explained if not comprehended. It is a well-known paradox that the same woman can be two things at different times, and in this lies whatever truth there may be in the assertion of Pope that, "Women have no characters at all." Professor Thomas of the University of Chicago in his "Adventitious Nature of Woman" explains this

by asserting that their problem in the past has been not to accommodate themselves to solemn realities, but to adjust themselves to the personality of man. Thus it is not surprising that they should assume protean shapes. A daughter begins by pleasing her father in order to win little presents, continues to please men in the hope of finding a husband and, if not self-supporting, she must, after marriage, please the man who has wedded her. Born and bred thus to a life that has involved the acting of a part from time to time, if not actual deceit, it is not surprising that the Greek playwright, Aristophanes, wrote: "The only thing I believe in a woman is that she will not come to life after she is dead; in everything else I distrust her until she is dead." This idea, like many others of the ancient Greek playwrights, is still perpetuated by our modern dramatists, who build at least half of our plays with this as the theme.

On the Subject of Flattery

Lord Chesterfield asserted that "women have but two passions, vanity and love; these are their universal characteristics; the man who flatters them most pleases them the most." This may not be regarded as characteristic of women alone. Every woman knows that almost every man is quite as susceptible to flattery as is a woman, and there have been more women who have won men by telling them how big, handsome, strong, or clever they are,

than men who have conquered women with similar bait.

Such flattery on both sides soon became the small change of society and now it has become so commonplace that unless well disguised, or reasonably expressed, it ceases to serve its purpose. It is no doubt true that both men and women are pleased by compliments from the other sex if they are well turned and not obviously exaggerated or said to create an impression. A burst of enthusiasm or a few words may show an admiration. It is difficult not to like those who like us. In this lies the truth of the old proverb that, "love begets love." We are apt to love those who love us and seek to find merit in them if only to flatter our own vanity. Since it is not flattering to be loved by one who is not worth while, we easily persuade ourselves that the person who loves us has some good qualities. The idea of a person cherishing an affection for us makes us feel that the person is attractive.

Yet to love a person does not always beget love. When the love is shown on the part of those whom we cannot love it may produce aversion merely from the fact that we feel that the love is going to cause us some sort of trouble.

Love is Increased When Reciprocated

In all cases love is increased when it is reciprocated. "Love is like the moon," said Segur, "when it does not increase it decreases." When the person

loved has the further attraction of loving us there is likely to arise a mutual affection that binds the man and woman by ties that cannot be broken, especially if there is a real community of interest.

There are instances of love increasing, even when it meets with no response, and this has been known to lead to sorrow which refuses to be comforted and to pining and wasting of the body.

Physical beauty in woman is undeniably one of her greatest charms to attract men. It has been said, though, that really beautiful women are more admired by their own sex than by men. Two things contribute to this: one is that many of the most sensible men agree with W. S. Downey when he said: "Beautiful peaches are not always the best flavored, nor are handsome women the most amiable." A woman who is very beautiful often does not take the pains to cultivate any other quality, believing that brains, education, and sweetness of disposition are unnecessary to her; also she is apt to be spoiled. The other disadvantage that the beauty has is that love arises generally from some other reason than admiration for physical beauty, and as Ovid truly declared, "A lover is blind to all the blemishes of his beloved." We all know of scores of women who have not great beauty who have made better and happier marriages than have the acknowledged beauties. Women cannot understand why this is; but men know.

Woman's Charm Counts More than Beauty

It is really a matter of charm more than beauty; and indeed charm has been defined as, "Something which exerts an irresistible power to please and attract." The etymological derivation of the word charm tells the story. Springing from *carmen,* the Latin word for song, have come the words incantation, enchantment, charm. Charm thus is enchantment, a witchery that attracts; we know not why. Those who have it show it in every word and gesture; this is one of the attributes of charm and the aim of this work has been to aid you in its acquirement. Charm touches the senses, appealing to them as beauty does; but through voice, words, and movement.

There must be mental beauty as a part of charm, even though physical beauty is often lacking. Charm is not fascination, as that may die out in a gently-disappearing way as would a fashion. Charm endures while fascination decays; and charm may constantly increase, being essentially a mental quality, coming from within and increasing with its Culture; while beauty wanes with the passing years. It is charm that makes the friends of women who possess it fail to note that they are growing old and gives to age as delightful an aspect as it does to youth. Charm is a better assurance of sweet, serene, and happy companionship, than is beauty. Steele once said of a woman endowed with charm: "To love her is a liberal education." When Dod-

dridge asserted that, "If nobody loves you be sure it is your own fault," he meant that it was in the power of all of us to acquire charm.

Love Appears to Condone Faults

Often it happens that love appears to condone or even to ignore faults which appear to a colder and seemingly less biased judgment to be flagrantly conspicuous. It has even been said that some are loved better for their faults than for their virtues.

> Love, though an egotist, can deify
> A vulgar fault, and drape the gross with grace,

wrote Alfred Austin when poet laureate of England. But psychologists declare that these apparent inconsistencies are really due to the fact that emotional sympathy is a powerful aid to true and deep insight. It is fortunately no less true that we have the qualities of our defects than that we have the defects of our qualities.

Great and deplorable laxity in regard to important duties of every-day life is not infrequently compensated by some rare and beautiful trait which is ignored by the censorious but seen by the sympathetic.

It is not always that those who fancy themselves to be in love marry. Often there are many mild passions before the true love is found. Alfred Austin declared, "Woman loves best the first time and man the last." The Duke who had just jilted

Rigoletto's daughter after betraying her sang *"Donna e mobile,"* "woman is changeable."

When a man or woman has that beauty of person, expression, and manner which impresses all and draws the admiration of the opposite sex, the man is apt to become vain and the woman a coquette, loving only to gain hearts and crush them. A reputation of that sort is seldom of advantage. When a woman is known to have refused a score of men, others are afraid to take the chance of falling in love with her; rather than risk the humiliation of a refusal, they will remove themselves from the danger zone. And then again flirtation is a dangerous game that may result in harm to the woman who plays it. Undeniably it is unfair to make a person love you and lead him or her on to a hopeless fate. The charge that flirtation is an education in flippancy, equivoque, lightness of manners, and hardness of heart is not without foundation. Yet it is useless to give a warning, for as one witty man has said: "Most women will flirt with anybody in the world, as long as other people are looking on."

There are men and women who have an attraction to certain people and to no others. These if they happen upon those whom they can love in return and respect may be more fortunate than those who are universal favorites and whose heads may be turned by the attention paid them. There are those who could never love but one person and who haply

may, or unfortunately may not, love them in return.

In softness and timidity consist half of woman's charm, yet bashfulness is regarded as a mark of ill-breeding, especially in a man. "It is only the bashful who lose," says a French proverb. Some of the greatest men have been bashful. Hawthorne was so bashful that with splendid physique and impressive bearing he would shrink and hesitate before a stranger. Lord Tennyson is another great man who was noted for his shyness.[1] Bashfulness is not a sign of genius. Many of the greatest men have not been shy with women; Shakespeare, Bacon, Washington, and Franklin were bold; perhaps over bold.

The Danger of Bashfulness

The great danger to men in bashfulness was pointed out by Lord Chesterfield to his son. There is nothing he declared, that sinks a man so surely into the company of low women and men. "If a man thinks he shall not please he may depend upon it he will not; but with proper endeavours to please and confidence that he shall please it is almost certain that he will."

Bashfulness has driven many men into the company of low women with whom they have sometimes formed entangling alliances that have handicapped

[1] In the third chapter of this work information has been given as to how to overcome this great fault.

them for life as was Jean in "Sapho" which Daudet wrote as a warning to his son. A man should seek out the company of women of good repute and make himself agreeable to them. It is a part of his education and he cannot pretend to be able to express his Culture unless he is at ease in their presence.

"Faint heart never won fair lady."

In "Rory O'More," Samuel Lover told of a case in point:

"Indeed then," says Kathleen, "don't think of the like,
For I half gave a promise to soothering Mike;
The ground that I walk on he loves, I'll be bound."
"Faith," says Rory, "I'd rather love you than the ground."

And bear in mind that many a woman would rather that she be loved than the ground.

Women like men to be persistent. There are many prototypes of the woman who "whispering she would ne'er consent, consented." Hugh Kelly said: "A fine woman, like a fortified town, demands a regular siege, and we must even allow her the honours of war in order to magnify her victory." The greatest pleasure in life to a woman is, that of being wooed, and she does not like to yield too easily although she does like to be urged to do so. On the other hand, she realises that if she yields too readily she may suffer in the estimation of her suitor, for it is true that "A lover is like a

hunter, if the game be got with too much ease he cares not for it."

Failure, then, to gain a woman's love at the first attempt should, instead of causing discouragement, only lead to further effort to win her heart, until you are satisfied that it is useless to make further attempts. "A man of sense may love like a madman, but not like a fool," said Rochefoucald.

Love is not a Matter of Words

Most women are able to tell whether a man is in love with them. It is not a matter of words. The true lover does not express love but feels it and shows it in his every action. Love manifests itself in a desire for the welfare of the beloved object and in a longing for his or her presence, and delight in approval and sorrow at parting. "Life, not emotion, is the proof of love."

The man whose intentions are honourable woos girls at their homes and not by stealth and in out-of-the-way places. If women would realise this, there would be fewer broken hearts. It is easy enough for any woman by applying this test to know whether the man who woos her is serious and desires to marry her; "We are never deceived, we deceive ourselves," said Goethe, and this applies to women even more than to men, who lack the intuition that is the endowment of the wooed sex.

The man who does not mean marriage is more apt to begin his siege of a woman with theatre in-

vitations, dinners, taxicab rides, and other luxuries, which he offers almost without any encouragement whatever. On the other hand, the man who really loves is timid at first and very slow in his advances. His every action gives the woman an impression that he feels himself unworthy of her; but later he grows more bold, seizing every opportunity to be with her. One of the first indications that he is very much in earnest is to arrange that his mother and sisters shall meet her. A man who is in love wishes every one to see the lady of his choice; he is not satisfied until he has exhibited her to his near relatives and his best friends.

Woman naturally puts her best foot forward with man, since long traditions and all of her experience have taught her to do so. Until very recently there was an invidious distinction in the minds of people between the girl who was wed and she who was unwed.

Marriage is the Goal for Which Women Strive

While in a sense it is true, as Titania said in "Midsummer Night's Dream" that women "cannot fight for love as men may do; We should be wooed and were not made to woo," yet man was actually wooed, since woman flashed forth in all her glory to charm man, to win him as a husband, it being considered in the very highest circles of society that the unwed woman was a burden. Hence came the race of maiden aunts, and other "old maids" of a

few years ago, who were pitied and often despised as failures in life. Now that nearly every career is open to woman it is no longer pity but envy, that many of her married sisters feel when they see the liberty that she enjoys.

Yet marriage is the goal for which most women strive, seeking to find happiness therein, and "Woman's love still grows like moss upon a rock, where even charity can find no soil to nurture itself," as Bovee said. The means of attraction exerted by woman are so elaborate, and her technique so finished, that she is really more active in courtship than is man. Man thinks that he woos yet his loving her is usually planned by the woman. By dress, behaviour, coquetry, modesty, reserve, and occasional boldness, she gains his attention and leads him to love her. He does the courting, but she controls the process. The clever woman does not allow the control to slip from her hands.

In the presence of the man who loves her and whose love she returns a woman need not be shy, though she must be modest and not forward. While she may not make advances, and would suffer in his estimation if she did so, she can show by her manner and her face that she takes pleasure in his company. One of the tests of true love is its egotism; lovers seldom tire of each other's society because they are always talking of themselves.

Women seldom fall in love with very handsome men. Those who do so often regret it. Some

months ago a widow whose husband had combined with his good looks much vanity and philandering declared that were she to wed again it would "not be to an Apollo." Herein lies encouragement to the man who is not handsome; indeed many of the most happily married men with attractive wives have been notorious for their homeliness, and neither have they had that money which is supposed always to be able to buy beauty.

The Woman of Culture is careful not to Commit Indiscretions

Jean Paul Richter declared: "Love lessens a woman's delicacy and increases man's." Here again, then, is a test as to whether a man's love is real or merely sensual and transient. However much the woman of Culture may be in love, she is careful not to commit indiscretions. It is one of the things that marks her from the common herd; and difficult as the discipline may be, she endures it rather than be untrue to herself. The man appreciates this and prefers that his idol shall remain on a pedestal, if he truly loves.

An openness of manner between the two sexes is very charming, but a little more, and it becomes boldness. A modest behaviour is also charming but too much modesty is prudery. Every woman knows instinctively where the line should be drawn. Frequently a man, hesitating on the verge of love, will be so cruel as to make tests of a woman's worthiness

to be his wife. In such cases the woman finds that, as Emerson said: "She was heaven when he pursued her as a star; she cannot be heaven if she stoops to such as he."

Any worldly wise woman will advise a woman not to kiss a man other than a blood relative, until there is a formal engagement. If an attempt is made she should resist it both by words and actions. As Jane Porter said: "When the cup of any sensual pleasure is drained to the bottom there is always poison in the dregs."

Guard against rushing into any action out of harmony with your better nature. When your ideals stray and impulses against your better nature struggle for expression, delay and fight. Postpone the answer until at least the next day. On the morrow approach the matter calmly with a clear brain and determine whether it is better to do it. If it is really the best thing to do, you can then so decide. A moment's foolish pleasure often has been known to cost a world of pain.

If the impulse to which you were about to yield was but the result of a temporary mood, and your really better self approves on the morrow then you can do it if you wish, with your eyes wide open to the consequences. In all probability you will be sure to do the right and not the wrong thing. Nobody ever means it when he says, "now or never" unless he has been wearied by waiting long for a decision which you have taken a long time to make.

But make a negative decision instantly if what is asked is out of harmony with your customary ideals. Bear in mind the words of Queen Margaret of Navarre, a good authority, "In love, as in war, a fortress that parleys is half taken."

When a man becomes necessary to a woman, or a woman to a man, the tie ceases to be mere friendship. When any human being becomes a part of your plans for pleasure or happiness each day or each week there is danger ahead for you if that being is a person of the opposite sex and unrelated by blood or bound to you by formal engagement of marriage. Thus the forming of such an association should be carefully avoided unless marriage is contemplated.

A Man Should not Compromise a Woman

A man should avoid being placed in a position where he compromises a woman. Many a man has thus been forced into an unwilling marriage when he has been too gentle to risk injuring or disappointing the woman. In most cases he will simply slide out of the situation, leaving the woman to bear the brunt. But again through carelessness, if he is a real gentleman of tender heart, he may become an easy victim for her machinations and invite exploitation. From Samson and Ulysses down to yesterday's newspaper there are recorded instances of the ease and frequency with which a woman makes a fool of a man. The male pro-

tective and sentimental attitude is indeed incompatible with resistance. The entrapping of men in this way is a regular profession with some classes of brazen women; and men must be on their guard against this.

Jealousy

Jealousy is an even older passion than is the love of the type that this chapter discusses. Always a strong violent emotion, the development of the modern type of romantic love has brought new torments. In most cases jealousy is entirely due to imagination, and the fancies of the jealous man or jealous woman, tremble at the pictures which this passion can evoke.

The saying that true love knows no jealousy is true only in that there can be no jealousy in that perfect love where there is a complete understanding and perfect confidence. But such types of love are indeed rare. That kind of love comes only after marriage, when the married pair have learned to know each other, in mind and heart and soul.

The most usual type of jealousy is the fear that some one else may capture the loved one. This is usually induced by a belief that the someone else may prove more charming and fascinating, and the man or girl believes himself or herself to be only in the class of the average of his or her sex, and hence has no particular appeal. There is no cure for this jealousy, but the person who feels it is unwise to show it. At most, the suspicion can be confirmed by

asking one's sweetheart whether he or she still loves. The constant moan that you are unworthy is, however, unwise; since indeed it may gradually lead the object of your love to consider whether possibly you may not be right.

If you feel jealous, you should try to cast the suspicion from your mind. If you brood over it you will only make yourself miserable. Again and again in this work we have asserted the great power of thought in causing those things to happen upon which the mind dwells. So in this, as in other matters, the brooding over a suspicion may cause that very thing to happen. It is not wise to direct the thoughts of your sweetheart into the wrong channel.

A woman may be charming when she is jealous, but a man generally only makes himself ridiculous. On this account he should try to keep his grievance to himself and not brood upon it. Generally it is even foolish for him to demand an explanation from the woman in question; and he should not do so unless he is willing to suffer the consequences. A woman does speak of her jealousy, and can often do so in such a way as to increase her charm and really flatter the man; but she should not do so too often, or she will become a bore, and defeat her aim by sending his fancy in another direction.

Wise Women do not Make Men Jealous

Some women purposely make a man jealous. This may succeed in affording some little amusement

for the moment, and there are women who believe that it actually increases the man's affections. In some cases this is true, but the wise woman will guard against any abnormality in love and remember that the man who has been provoked to jealousy before marriage may bide his time and become a veritable tyrant after he has become her husband. Until that time he accepts his misery as a part of the punishment he receives for having loved her; his mind receives a distinctly unfortunate impression. It is not wise for a woman to use her best efforts to persuade her sweetheart of the truth of the saying: "A man can be happy with any woman as long as he does not love her."

A very shrewd dowager in New York society, once gave some succinct advice to a young man whom she desired to help win a certain young lady as his bride. These were the three things she told him to do:

1. Make yourself indispensable to her in many little ways.

2. Study her tastes.

3. Watch for the time when she feels lonely and then propose.

But before a man makes a proposal, or a girl accepts, the parties should consider not whether they can get along all right together but whether they can endure existence without each other. "Not whether you can live with him, but whether you can live without him." This same dowager whom we

have quoted says that being together for three long rainy days in the country has done more to dispel love than all the perfidies ever committed.

There is a very pretty poem by Mrs. Browning which states the case more romantically:

> Unless you can think when the song is done,
> No other is soft in the rhythm;
> Unless you can feel when left by one,
> That all men else go with him;
> Unless you can know when unpraised by his breath,
> That your beauty itself wants proving;
> Unless you can swear "For life, for death!"
> Oh, fear to call it loving.

One of the weaknesses of young girls is to believe that they can reform a man after marriage. Older women who have tried it know that such a dream is idle. The promises made before marriage are too often broken. A man is pretty likely to be the same after marriage as before.

Another test of love that should be heeded before the making of a proposal by a man, or its acceptance by a woman, is that if a hand grasp does not bring bliss there is no real love. Any repugnance felt in touching the body of the other if unloved, is a perfectly natural phenomenon and may be accepted as a sure indication of a lack of that reciprocal emotion which alone can make a happy marriage.

The Proposal of Marriage

The formal proposal is seldom unexpected. Generally mutual love is well known by both to exist before there is a proposal. Sometimes a woman uncertain as to whether her sweetheart desires to marry her, and impatient at the delay, will watch for a chance to lead him skillfully to propose, using those methods of which every woman of Culture knows.

Twenty years ago it was still considered correct for a father or mother to ask a man if his "intentions are serious." This is now so obsolete as to be almost ridiculous. The young woman of to-day can take care of herself. Before she is ready for a proposal she has made a sufficiently careful study of the man, so that she knows the best way to bring him up to the point.

The methods used by the heroes in the novels and dramas seldom serve in real life. A man will not get himself into such a ridiculous attitude as he presents when down on his knees. Most proposals are made with the simple words: "Darling, will you be my wife?" When a man says this, generally he is sitting near her and holding her hand. She answers "yes," in a low voice, and the thing is done.

It sounds very simple, and any man who loves a woman enough to wish to marry her should not have much difficulty in nerving himself up to the point of making this simple declaration; yet it is true that the boldest, bravest men will be embarrassed at this

moment. A man should not worry over being embarrassed for his timidity is flattering to her.

Some men make the mistake of taking too much for granted. In an attempt at lightness they will say: "When shall we be married?" This is an arrogant assumption, that, unless actually justified by the circumstances, will arouse resentment in the mind of the modern woman of independence. It is as much of a mistake to say "Please marry me," since this is one of the occasions when "please" is out of place. There should be no pleading unless necessary. In making a proposal the man should realise, as well as the woman, that he is paying her the highest possible compliment. A man cannot pay her a greater tribute than to offer to devote his life to making her happy.

How the Proposal should be Treated by a Woman

The proposal must be treated by the woman in the same spirit. It is only the most ordinary politeness for her to regard the offer of his heart and hand as an honour. If she has any doubt as to her feelings, and wishes to make certain that he is the man she would accept as a mate for life, she should say so. A long-extended courtship is the best safeguard against an unhappy marriage. A man also must realise that the pleasure of being wooed is very dear to most women. She feels that when she has given her life into the keeping of one man she must virtually abandon association with all others of

the opposite sex. "Love is like a charming romance which is read with avidity and often with such impatience that many pages are skipped, to enjoy the dénouement sooner," said Thomas Maréchal. Most women enjoy the sweetness of being courted so much that they wish to make it last as long as possible.

If a woman does not love a man enough to live with him forever, she should be fair enough both to herself and to him to say so. It is a mistake to try to soften the refusal; in such case it should be so plainly stated that there will be no misunderstanding. It is sheer cruelty to prolong his suffering and to keep him striving for a prize which he cannot win. Men often ask when rejected if there is "anybody else." It is regarded as a perfectly fair question in spite of its seeming impertinence, and should be answered frankly. She need not name the other man, and should not allow him to make any guesses as to the identity of his rival, unless the latter has declared himself and is openly in the field.

When a woman has not made up her mind, or the proposal seems to be too precipitate, the best thing to say is "I do not feel that I know you well enough to decide." If she really has given consideration to the matter, it would be better for her to say frankly: "Of course I have thought about it, but I haven't made up my mind and must ask you to wait until I have done so."

It is a serious mistake for her to be evasive if she

has really made up her mind, since often the man becomes discouraged and may not ask her again. In all of this she must naturally be guided very largely by her knowledge of her suitor.

A proposal should not be made by letter unless it is unavoidable. It seldom can be done gracefully. Word of mouth is much better and more convincing. Possibly there will always be some men who cannot muster the courage to make the proposal in spoken words, and these must depend upon a letter; but it is injudicious and most women regard it as a rather uncomplimentary means of communication. Proposals have actually been made by telephone, but to do this seems to remove the last vestige of romance. If a man is in a distant city and really cannot wait for an answer, he may write, telegraph or telephone, but he should avoid this method in any other circumstance.

The Modern Girl Marries the Man of her Choice

Once upon a time, when a woman received a proposal she would say: "ask father." This is no longer the custom, although it still furnishes the newspaper humourists with material for many alleged jokes. Nowadays a woman, unless very young and inexperienced, reserves the right to marry whom she pleases; also, in these days, few women are married until they are beyond the age when the consent of parents is necessary. The custom still continues in many parts of Europe; in France, for

instance, neither a man nor a woman can marry until twenty-five years of age, without the consent of parents, and even long after this age set by law, the force of custom requires that consent.

In some families the father or mother is such a power for financial or social reasons that it is advisable to secure the parent's sanction. What the father's answer will be is usually pretty well understood since during the courtship he will have made the young man's acquaintance and will have formed his estimate of his character and ability. If a man is compelled to ask the girl's father, he should be bold and frank. The father naturally will ask whether or not he can take care of his daughter; it is the father's duty to do so, and he is perfectly well warranted in showing sufficient solicitude for his daughter's happiness to demand delay until the young man's income is adequate.

When a Woman Rejects a Man

When a woman rejects a man, she should do so in no uncertain way. The usual reply of a woman of Culture is: "I am sorry but I do not feel that I love you enough to marry you." She might add: "Why can't we just be good friends as we have been?" This refusal causes no ill-feeling, since the excuse for the rejection is adequate. It would be a mistake to go into further details, except as has been noted in the case of her affections being placed elsewhere.

When a woman finds that a man has no intention

of proposing, she should immediately do her best to drive him from her thoughts if she feels that she actually loves him. This she can best do by avoiding any meetings with him. Such conduct will either force him to declare that he wishes to marry her or else will prove to her definitely that he has no intention of so doing. A woman cannot show her love for a man who refuses to accept unmistakable intimations of the pleasure she has found in his society. Conventions do not yet permit a woman to submit herself to the possible humiliation that would follow upon her asking him to marry her. Instead she must even endure the sorrow and melancholy as great as that described in these lines from Shakespeare's "Twelfth Night":

> She never told her love,
> But let concealment, like a worm i' the bud,
> Feed on her damask cheek: she pined in thought;
> And, with a green and yellow melancholy,
> She sat like Patience on a monument
> Smiling at Grief. Was not this love indeed?

A woman so indiscreet as to allow a kiss to be given and received, may, however, take this as a token of love offered and accepted and may say, "Let's tell mother or the others we are engaged." This has been frequently done, and the woman is justified in the step. If she is so bold, she must abide the consequences; and if he equivocates or refuses to permit the announcement of the engagement

she must immediately put an end to their acquaintance, letting him see very plainly that she had understood the kiss to be a plighting of their troth.

When a Man is Rejected

When a man is rejected by a woman, he is very foolish to show any anger toward her. It will gain him no sympathy from her, and even his friends are likely to laugh in their sleeves while they affect to pity him. He must make the best of it. There are men who allow themselves to be put in the very foolish position of a rejected suitor, trailing around after the woman, letting all see that he has been refused and is still pining. Such an attitude is romantic only in novels, and is not in accord with to-day's standards of manliness. No man of Culture wears his heart on his sleeve where all may obtain a view of its workings.

The best cure for a broken heart is hard work or some other diversion. In fact, it is well known that many men have been spurred to labour that has brought success by forgetting everything else in their daily pursuits. Science, literature, or business that had been neglected in the days of courtship affords surcease from sorrow. Some such feeling is that which impels wealthy idlers to go big game shooting, or on exploration trips.

In nearly every case men and women survive the pangs of unrequited love. "What is first love worth but to prepare for a second?" asked John Hay in

one of the "Pike County Ballads" he wrote before becoming head of President McKinley's cabinet. There are those who, "Hurt as it may, love on and on forever, and love for love's sake"; but human nature is such, that in nine cases out of ten the first love is only a memory and the disappointed one finds another marital partner; and in later years either dreams of the happiness he might have had, or, if he meets her after an interval of years, wonders why she has changed so greatly since the days he was in love.

The one best cure is to keep as far away from the object of your unrequited affection as possible. Your single experience of love will have a good effect on you in any circumstance if your love has been pure, unselfish, and ennobling. Every one who has loved realises the truth of those familiar beautiful lines of Tennyson's:

> I hold it true whate'er befall;
> I feel it when I sorrow most;
> 'Tis better to have loved and lost
> Than never to have loved at all.

Exemplifications

Tests to be Applied to a Man

> I would not the ladies alarm
> But you know good advice is a pearl,
> Don't marry a dashing young fellow,
> If you are a sensible girl.
>
> —Wm. M. Rankine ("Songs of Society")

A woman will save herself much future trouble and possibly heart pangs if before allowing herself to love a man she asks herself these questions about him:

Do you know his mother and sisters?
How does he treat them?
Is he loyal to his friends?
Is he always complaining?
Is there any interest that you and he have in common, an interest which is likely to be permanent?
Does he take notice of other women when he is with you?
Do other men like him?
Is he jealous of your honour and reputation?
Does he want to meet you openly, or does he wish to do so clandestinely?
Is he always shaved and his shoes shined? Are his clothes brushed? If not, why not tell him how well he looks when he is well groomed? Tell him one point at a time and see how he takes it.
Does he ever speak slightingly of women?
Did he ever boast to you of his conquests of other women?
Does he sneer at the things you respect?
Is he punctual when he makes an appointment with you?
Has he any ambition?
Is he selfish?
Has he a good temper?
Does he ever rub you the wrong way?
Does he say nasty things about other people?
Is he clean in his conversation?
Is he guilty of familiar presumptions?
Can he support you if necessary?

Would you be willing to sit opposite him at breakfast, luncheon, and dinner every day for the rest of your life?
Could you be happy without him?

Tests to be Applied to a Woman

> Remember if thou marry for beauty, thou bindest thyself for that which perchance will neither last nor please thee one year.—SIR WALTER RALEIGH.

Before a man falls in love with a woman he should pause and ask himself whether she is the kind of woman he would like to live with all his days. Let him carefully ask himself these questions:

Is she attentive and respectful to her parents?
Does she show consideration to her elders?
Is she always dressed in good taste, whether her garments be stylish or plain?
In her costume does she sacrifice utility to style?
Is she always neat and clean and fresh looking?
Are her shoes run down at the heel?
Does she make any vulgar display of her body?
Does she seem modest?
Has she smiles for every one and a heart for none?
Is she selfish?
Does she take any real interest in your work and your ambitions?
Do you like to listen to her talk?
Is she weak and wavering in performing her duties?
Has she a good temper, or is she easily provoked and apt to nurse her wrath?
Does she nag? Not you, of course, but anybody?

Does she treat inferiors with courtesy or only her superiors?

Is she in the habit of saying mean things about her friends?

Is she vain?

Are her words characterised by "charity toward all and malice toward none?"

Can you support her?

Would you be willing to sit opposite her at luncheon, breakfast, and dinner forever?

Could you be happy without her?

Conversation between Lovers.

This does not deal with what the cynical call "the foolish stage," when conversation is usually confined to questions as to whether the other of the happy pair is really in love.

Before that there are long periods of conversation which must be a testing of the fitness of the possible life companions.

These conversations between men and women generally form the means of their determining whether or not they shall love each other.

A man should give some glimpse of his ambitions and his hopes. He should not do this boastfully but with a becoming modesty that without conceit states his merits.

A clever woman who takes a real interest in him will seek to draw him out.

There should always be a talk about each other's family. Should any reticence be shown on that subject it should be brought up again. It is quite common to say "I am not marrying the family," yet it is very far from the truth.

The family of the person you love will be a powerful factor in your happiness.

If the marriage leads to an estrangement there will be a constant and powerful influence working against you, and you may not realise its power until too late.

The conversation should unobtrusively serve to reveal what tastes the man and woman have in common. This should not be done by direct questions. It is just as impolite to cross-examine a man or woman whom you love as to do so with anybody else.

All conversations between two persons should be a dialogue, not a monologue.

Long silences before marriage are likely to mean longer ones after marriage. There is much food for thought in what Lady Montagu wrote to her husband: "When I have no more to say you will like me no longer."

The lack of conversation on the part of men, which they sometimes relieve by clumsy attempts to pay compliments, has been well satirised by Damon Runyon, who quotes a girl as saying that the following are the standard topics used by men in talking to girls:

Talk No. 1—(a) It's a funny thing, I've met a lot of girls in my time, but you're the first one that ever really interested me.

(b) You remind me of some one I know.

(c) Did any one ever tell you that you look like: (naming any well known actress?)

(d) You have wonderful:

Hair,

Eyes,

Dimples,

Teeth,
Ad lib.

Talk No. 2—Yes, I'm married, but my wife doesn't understand me.

Talk No. 3—You're just the type for the movies. I have a friend connected with the What's This Company I'd be glad to send you to.

Talk No. 4—I have two motor cars, but they are both in the repair shop.

Talk No. 5—Would you like to have luncheon some day at the Ritz?

Talk No. 6—You seem to be an exceptionally intelligent girl, capable of greater things than the work you are doing.

When you talk to a man or woman avoid trite topics and stereotyped phrases. Make a careful study of Chapters VIII, IX, and X of this work and bear in mind that the man or woman to whom you are talking is likely to consider whether he or she would like to hear the same line of conversation and in the same voice for the rest of life's existence.

And be careful not to overdo the matter of sympathy. You know very well that those people whom Amy Leslie described as "as sympathetic as a chameleon," have their words discounted.

And as for sincerity, remember that it is a dose that must be administered in moderation. Man loves sincerity until he finds it.

Love Letters

Be very careful what you write when you are in love. The newspapers have printed many "stories" that show the danger of carelessness in this respect.

A safe rule is to write nothing that you would not say in public. It is all right to tell your love if you are willing for all the world to know it, but do not use any words or phrases which would make you blush if they were published in the newspapers.

Your letters might not be published in the newspapers but remember that a woman's handbag may be stolen or letters may fall out of a man's pocket. This sort of thing happens every day.

Unfortunately people do not burn love letters. Being tokens of affection they are preserved. They often fall into the wrong hands to the great annoyance of the lovers.

Sometimes the most ardent love affair ends suddenly. In such circumstances letters should be returned if they have been saved. Often they are not returned, and years afterward may cause serious embarrassment to the writer.

Read the rules given in Chapter XV of this work regarding the correspondence between women and men of Culture. Preserve as much formality as possible. Be even more careful in your written words than you would be of those which you speak.

The most satisfactory love letter, when a man and woman are in different cities, is one that tells what you have been doing and who you have seen; what you think about something that has happened. Occasionally there should be mention of how much you miss the loved one and long to be again with him or her. No "kisses" should be enclosed unless the love has reached the "kissing stage," and is well known by your friends to have done so.

Be careful to keep control of your feelings; do not say

more than you mean. It seems formal to do so, but before you mail a love letter you should read it over. Often you will find that you have used the wrong word. Your thoughts may have run so much faster than your pen that you will have omitted a "not" that changes the whole meaning of your sentence.

Remember that while spoken words may perish, your written words may return to embarrass you until the day of your death.

If you want to pour out your heart in a letter expressing to the full your passion, write such a letter. It will give relief to your pent-up feelings. But when you have reread it, be sure to burn it up. Thousands of such love letters are written daily by men and women of Culture and probably as many love letters are written and burned as are written and mailed.

Should a friendship be broken do not hesitate to ask for the return of your letters. It is your due; you would not wish them to fall into the hands of the successor to your former loved one's heart.

Lovers' Quarrels

A word or stone once let go can never be recalled
—SPANISH PROVERB.

Quarrels are always bad. Those of lovers are the worst. There are those who say that the quarrels of lovers are like summer showers that leave the country more green and beautiful; yet this is very far from the truth. It is seldom that there is any sweetness in a reconciliation sufficient to compensate for the sting. Even a tiny quarrel over a slight cause may cause scars that will last for years.

It is said it takes two to make a quarrel; and obviously whether this is true or not the quarrel would not last long if the fault were all on one side. When the quarrel begins there come recriminations, and each of the lovers is apt to rake up from the past all possible subjects of grievance many of which had long been forgotten until the new quarrel occurred.

When a quarrel threatens, try to have sufficient control of yourself to examine carefully whether the cause of the quarrel is worth the fracas it is causing.

"A soft answer turneth away wrath, but grievous strife kindleth anger," said Solomon, the wisest of men; and he is well known to have had very great experience in dealing with women since he had 700 wives.

Diplomacy convinces the wise person that when fault is found, the best thing to do is to either frankly or tacitly admit that you are in the wrong, unless it is a matter that is really a great moral principle and of importance. The great trouble is that it is difficult in the first moment of anger to realise what is of real importance.

Ask about the matter; find out why it happened and how. If some words are the cause, ask an explanation of their meaning if it is of importance. If not change the subject as quickly as possible but not in such an abrupt way as to make your effort obvious.

To say "I am awfully sorry; I didn't know you felt that way about it, but now I see your point of view," has nipped many a quarrel in the bud.

A great mistake that is made by many men and women of a quarrelsome disposition is that constant fault finding is apt to check that frankness which is so essential to the proper understanding of one another on the part of lovers.

The one who is criticised continuously and who feels that it is unreasonable is likely to become secretive. Instead of telling the other all about everything, there is concealment of actions and thoughts. Such is a very unfortunate state of affairs and will lead to much trouble.

The best way to avoid quarrels is to bear with another person's faults. It is useless to quarrel several times over exactly the same thing. When a person does something several times, it is almost certain that it betrays a fixed habit. Such habits are not likely to be broken. You must decide once for all whether you will love in spite of these habits, which you probably will not be able to curb, or whether you will overlook them for the sake of other qualities that make you love.

Should a quarrel end in a parting in anger, there should be an attempt to get hold of the loved one as soon as your anger is over. The telephone has been a great invention in that it makes it possible to annihilate the distance that the first bursts of anger have put between those who have quarrelled.

If you think that you were possibly in the wrong—mind you, you may have some right on your side, but yet the fault may be partly yours—write a note saying so and send it by messenger. Better yet telephone; if the person is not in, leave word to phone you. If you were in the wrong, say so. When this is followed by a renewal of pledges of affection, it may indeed lead to increased love.

Really serious quarrels between men and women have often prevented a courtship reaching the stage of an engagement. If a man or woman finds that the other person is going to nag and be a constant source of annoyance there

will be a natural hesitation to tying oneself up for life to constant quarrelling.

Sometimes quarrels, if not too bitter, serve a useful purpose. They enable mutual understanding of important points upon which there are differences and lead to the making of a sort of a platform upon which the two can unite.

There is one safe rule to observe in a quarrel. This is to heed the biblical injunction, "Let not the sun go down upon thy wrath." Try, if possible, to patch up the quarrel, before it can cause a sleepless night either to you or to the person with whom you have quarrelled.

When a Young Lady Asks a Man to Dine at Her Home

Early in the acquaintance of a man and a woman, should both be unmarried and if there seems a possibility of there being something more than friendship, the lady should invite the man to dine at her home.

She should extend the invitation in this wise: "Mother would like to meet you, since I have spoken so often of you. When could you come and take dinner with us?" The man will then name a convenient day.

When he arrives there should be an unaffected presentation of the man to the family. It is a serious mistake for them to make an attempt to dress up for the occasion, although of course they should be dressed well in his honour. The members of the family will all greet him warmly and shake hands with him.

No effort should be made to have the dinner much more elaborate than usual. There may be an extra course or two, but there should be no attempt at display. Such would be easily detected and things might go wrong. If the fam-

ily is in the habit of serving dinner in the English style, instead of à la Russe (see Chapter XIII) that style should be followed.

The man is most interested in knowing the kind of people one's family are. It is to meet them that he is dining at your home, and he will think all the more of you if you make no attempt to conceal your ordinary way of living.

We have emphasised these points so strongly because some young women do make these mistakes, and instead of gaining in esteem by it they actually suffer in the man's estimation. Culture is not a matter of the number of servants one employs nor the number of courses one is in the habit of eating. It is, however, a matter of neatness, and great care should be taken that the silverware and napery are above reproach.

The young lady whose household is more elaborate will have an easier time of it. She will simply tell her mother the date when she would like to have the young man invited, and her mother will write a note of invitation.

The man so honoured should ask the young lady and her mother to go to the theatre and dinner with him on some later evening. Such an invitation should not be given the same evening, so that it may not be too obviously in return for the hospitality that has been extended. He should write a note to the mother, probably after a conference with the daughter, to find out what would be a suitable day.

The Bachelor Girl's Entertainments

The most popular entertainment for a bachelor girl is afternoon tea. She has an advantage over her sisters in that, while they may not entertain in this fashion on Sunday, she may do so, and thus she is likely to have more men pres-

ent at her parties than would those who give teas on week days.

When she has a maid, the servant will answer the door and provide the hot water for the tea as needed.

The best plan though is to have another girl assist the hostess. This friend should look after the serving of refreshments when the hostess is busy welcoming a new arrival.

If living in an apartment building, she merely tells the hall boy that she is at home to all callers, and they go to her apartment unannounced. She opens the door herself, if without a maid, and the guest does not offer her a card but leaves it on a tray when departing, so that the hostess may have a reminder of his visit. The leaving of a card for the lady who assists is unnecessary.

If the guests are few in number she should make them all acquainted and, when necessary, may ask any friend to help her with the tea or other refreshments.

A longer visit may be paid at such a tea than at one that is more formal, but a caller need not stay more than fifteen minutes as the hostess must know that her callers may make half a dozen or more similar visits on a Sunday afternoon. A man who is attentive to the girl giving the tea is permitted to call early and stay late.

When the hostess has no maid the lady who assists in receiving should offer to stay and help wash the dishes, and, if she is a good friend, she will have been there an hour or so before the other guests to help get things ready.

From three to six is the usual hour for such an affair. The invitations should merely be either the hostess' card with the words written on them, "At Home Sunday January 6," or better yet, a brief note should be written on the card,

such as: "Will be glad to have you come to tea next Sunday three to six," and this entrusted to the post.

If the apartment is large enough there may be dancing. The music may be furnished by a phonograph and as there may not be enough men present the girls may dance with each other.

The arrangements at such a tea should be of the simplest and no effort at display or pretentious spread of delicacies should be made.

Bachelor Entertainments

A bachelor may entertain ladies at his rooms, if he has a sufficiently appropriate apartment to warrant so doing, and if he provides a chaperon. Naturally no party *au deux* or *au quatre* (of two or four) is permissible hence the chaperon is essential, even though the host be an artist with a studio.

If he is a member of a club he may entertain a party of women there, and may even ask a woman to take luncheon or dinner with him if he also invites a chaperon. It is not good form for a woman to dine alone at the club with a man unless he is a blood relative. Members of clubs are notorious as gossips, and no woman should subject herself to remark.

Should the entertainment be at his club, in his rooms, or at a restaurant, some attention should be paid to table decoration. There always should be flowers, if his purse can afford it, and these should be a single bunch of roses or some other flower tastefully displayed as in the ladies luncheons, described in Chapter XIV. The desire of himself and the other men present for masculine viands should

be subordinated and the dainty food that women fancy should be substituted in the menu.

When the party is given in his apartment it must not be too informal. At a studio supper even tin cups and paper napkins may be used. But a supper in his apartments should be furnished by a caterer, and the latter should send the china, napery, and silverware needed, as well as the men for the proper service.

On this account if a bachelor is not a member of a club he prefers to entertain ladies at a restaurant. This should be carefully planned in advance, and all the arrangements made as already have been described in this work.

Presents Exchanged between Men and Women

The exchange of presents between men and women is strictly limited by the following rules:

The gifts that custom permits a man to give to a lady are limited in good society to books, candy, and flowers.

Any girl who accepts any other gift, on any pretense, shows that she is ignorant of the rules of correct conduct among people of social position.

A man can give a near relative anything, of course, while in the event of an engagement there are slightly more liberal rules, but otherwise it is an actual insult to a woman to give her any valuable present.

A gift of clothing is regarded as an insult.

A woman can give a man a book, cigars, or a cigarette case. But it is a safe rule for a woman never to give a man any present, unless she is engaged to him. It may lead to a misunderstanding.

Presents of little things that can be used in the office, given by people in the same office, are permissible.

In giving a book to one of the opposite sex you should be very sure that it is a safe present. Preferably it should be a book that you have read yourself and have enjoyed. Your friend is perfectly justified in believing that you agree with the views expressed by the author, that you like that kind of book, and feel that your friend also would like it.

The fact that you are rich and your friend is poor does not justify you in making an undue display of your prosperity. He may accept your gift but he will resent it.

A man must, of course, accept any present that a woman offers him, even though he may not want it, and may know it to be bad taste on her part to have given it to him. He must disguise his thoughts and thank her politely.

As has been explained, a woman cannot accept any valuable presents from a man not a close relation. Even at the risk of offending him she must decline. She should say: "It is so nice of you to have thought of me, but I really cannot accept it." And she must be firm in her refusal and if he persists and sends it she must return it with a note. A gentleman will understand and not reveal the lack of Culture that asking a reason would betray.

For him to ask a reason, and seriously persist, would mean that either he did not understand the rules of social usage or that he thought the girl was ignorant of them.

The best gift to offer a woman is flowers. If a man can afford it he should send them at every possible opportunity if he wishes to show an interest in her. But to send them is an indication that he has such interest.

A gift of flowers is the best recognition of a woman's birthday; they are also especially appropriate at Easter, or

at Christmas. On these three occasions it is regarded as merely a courtesy.

Many men make the mistake of sending flowers that are more valuable than they can afford. This, like every attempt at "showing off," is in bad form.

CHAPTER XX

ENGAGEMENTS AND WEDDINGS

The Meaning of an Engagement

IN America, even among people of Culture, we speak of the man and woman who have agreed to marry as "engaged." It is a new word and almost taboo among people of Culture in England. It has been so generally used by the masses, however, in this country, that the classes also use it, although in England it is still associated with 'Arry and 'Arriet.

There are three words that might be applied. "Betrothed" is the old English word, and its equivalent is also used in Germany. The word "troth" means faith, and so it indicates that the pair have exchanged faith.

"Affianced" is the word in use in England among the upper classes. Members of great family are "affianced" also in France, Italy, and Spain. The old French word *afiancier* means trust.

Both "affianced" and "betrothed" mean "pledged," while "engaged" means merely a promise which, while it ought to be the same thing, is not. Among people of Culture in recent years, the words "be-

trothal" for "engagement" and "affianced" or "betrothed" for "engagement" have come into increasing use although the newspapers still call it an "engagement."

Among us as a rule it is really an "engagement," since there is an increasing tendency to regard the period between that and the marriage, or at least until the sending out of the wedding invitations, as one in which the man and woman are left as much to themselves as they choose, and with us engagements are very often broken. The greater the Culture a person possesses the more cautious he or she is in making any engagement to marry or any other kind, and the more reluctance is shown in breaking such a promise. With people of Culture a promise is as binding as an oath.

In Shakespeare's "Twelfth Night" the holy man said, in speaking of a betrothal, that it is

> A contract of eternal bond of love,
> Confirmed by mutual joinder of your hands,
> Attested by the holy close of lips,
> Strengthened by interchangement of your rings;
> And all the ceremony of this compact
> Sealed in my function.

One reason for the favour which the word "betrothed" receives now among people of Culture is this sentiment that clings to it; for "betrothed" signifies knightly truth and tenderness.

As for the word "affianced," you will have no-

ticed that it is always used in the case of the princely and other great families of Europe none of whom lightly make such promises of alliance.

One thing must be borne in mind by a woman, and that is that a "secret engagement" is virtually no engagement at all. It is a promise without witnesses, and there are plenty of people who are so base as to break such promises. There should be publicity about an engagement so that there may be no temptation to break it for insufficient cause. Among the lower classes in Great Britain breach of promise suits due to secret engagements are quite frequent. Here in America, in every circle of society, there is a great unwillingness to hold a man to a promise of marriage when he seeks to break it; and, of course, a man would be laughed out of court if he were to insist on a woman not changing her mind if she wishes. Yet secret engagements have made many a woman a widow, before she became a wife.

After an Engagement

When an engagement has been arranged it is customary among people of Culture for it to be confirmed in the presence of the members of the respective families. Usually the bride's mother invites the man and his family to dinner; and then there is a mutual interchange of congratulations, and perhaps at that time the date for the wedding is discussed.

This is our substitute for the betrothal ceremonies that are still in vogue in Europe. In England until

about two or three centuries ago the "trothplight" was a ceremony under sanction of the church with oath, kiss, ring, feasting, and minstrelsy. Among some of the great families there the custom still continues in various modified forms. Here in America those who have great houses sometimes have a very large party, attended by all of the relatives of both families, who meet and become acquainted with those who are to become their connections by marriage. It is regarded as necessary in those cases where a marriage really marks an alliance between two great houses. It is such a sensible custom that it is growing in favour even among those whose marriages may not be regarded as "alliances."

Betrothals in Europe sometimes take place at a very early age. Princess Vittoria Colonna, a member of one of Italy's greatest families, was betrothed to the Marquis of Pescara at the age of three. But in many Latin countries the betrothal is not really for the purpose of getting acquainted, as is our "engagement." In Sardinia, for instance, they may communicate with each other only from the balcony and in sign language. Among many people in the Orient there are still greater restrictions; in some, as in Persia, the married couple see each other first in the light that comes through the windows on the morning after the wedding. But then everywhere, except among the English-speaking people, women, unless mature or in the lower classes, have little

choice as to the selection of their husbands and merely exchange a few words in the presence of their families and, perhaps, have their hand kissed before the wedding.

The Announcement of an Engagement

An engagement should be promptly announced. Generally this is done by sending a notice to the newspapers, which must be signed by either of the contracting parties, or by the mother of the bride, so that the editor may know that the news is authentic. Such notices form a large part of the "society news" published in newspapers of the towns and smaller cities. In the great cities, however, they are seldom published unless one or the other of the parties to the engagement is well known. Where no such public announcement is made through the paper it is not the custom to send out engraved announcements, as is done in some European countries, but the news must be spread by word of mouth. The man and the woman should both tell all of their friends. There should be no reason for secrecy, and nothing can really justify it. It is true that some young women preserve reticence as to their engagements on the ground that "an engaged girl has such a poor time," but this, like many of what men call "women's reasons," does not apply to the opposite sex, and an engagement should not be kept secret at a man's request. A woman should bear in mind the axiom in society that a secret engage-

ment is no engagement, and if the man requests that it be kept secret, the woman should say that she prefers not to be engaged until he is ready to allow it to be announced. In the meantime, under this circumstance the woman, who is true to her innate Culture, will not permit any of the familiarity that lax customs of the day sanction on the part of engaged couples.

The Engagement Ring

The pledge of an engagement is the ring. In novels and in plays sometimes and almost always in motion pictures the hero has the engagement ring all ready in a little box in his vest pocket. But this is not done in real life. A man shows too much confidence that he will be accepted when he provides himself with a ring and again how could he know that it would fit the third finger of the woman's left hand?

A woman should be consulted in regard to the ring, since some women prefer sapphires to diamonds, and one is as good form as the other. The man asks the woman to let him measure her finger, and he should have the ring for her the very next day. It not only disappoints the woman but is impolite to delay its purchase any longer than is absolutely necessary. Since there is always a chance that the ring may not fit, there should be an understanding with the jeweller that it can be exchanged for one of the proper size. It is not good

form for a woman to go with a man when he buys the ring, since she must not know what it costs. Hence the man must depend almost entirely upon his knowledge of the woman's taste.

A man should not buy a ring that is more expensive than he can afford, since it may mislead his fiancé as to his wealth. It has been said that the period of courtship is one of deceit during which both the man and the woman seek to delude the other by the suggestions of attractive qualities which they do not possess. When the engagement begins there should be an end to all such pretence, since from that time forth, at least, there should be frankness and no arousing of false hopes whose dissipation will add to the already too many necessary adjustments that must take place after marriage.

The Length of an Engagement

Custom makes the woman the judge of the length of the engagement. The usual period is two months, which is a sufficiently long time for the man and woman to become acquainted. "Ride not post haste to your marriage; if you do, you may in the period of your journey take sorrow for your inn and make repentance your host," said Whetstone. And the English, French, Germans, Italians, and Dutch all have a proverb: "Marry in haste; repent at leisure." Its prevalence in all these languages shows the universal popular belief in its truth. Sometimes

a long engagement is arranged, so that the engaged couple may make up their minds more fully, but society looks with disfavour upon this. Should a long engagement be necessary for any reason it is better to have no engagement whatever, leaving the man and woman free until they are ready to tell the world that they are about to marry.

A man is not permitted to ask for a long engagement. Should he be about to go on a long journey, or intend an absence of several months, there should be no engagement. To make one is unfair to both; since the girl left behind is put in a very difficult position, and the new environment and the separation may gradually dim the man's recollection of her charms. If they are really in love, the safest plan is to marry, or else to part with a promise. Experience shows that such engagements often lead to unhappiness since one may remain loyal while the other forgets. Nearly everyone knows of instances during the World War that prove the advantages of the course which we have mentioned and which has the strong approbation of society.

Sometimes engagements are foolishly made that extend for long periods, perhaps for years, the marriage being planned to take place at some indefinite date. Such an arrangement seldom brings happiness to the woman. She suffers for her greater constancy; and since a woman ages faster than a man, she may wake some day to find that her dream of happiness is over.

The Period of Mutual Adjustments

As has been said, people of the highest Culture regard a promise of marriage as something sacred and not to be broken except for grave reasons. Yet among the great mass of people engagements are rather lightly entered into and are regarded as a period of trial before the formal marriage, during which they learn each other's tastes and ways. Mutual courtesy is the best assurance of happiness, and of making the course of true love run smoothly. Many of the things that are "just my little ways" must be abandoned by both, for it is a preliminary period of mutual adjustments calling for many slight sacrifices as well as for courtesy. Dean Swift said that the reason why so few marriages are happy is "because young ladies spend their time in making nets, not in making cages." During the engagement many men do escape from the net. "A continuous dropping on a rainy day and a contentious woman are alike," says the Bible.

To what extent confidences should be exchanged before marriage is largely a matter of judgment in individual cases, although in this, as in any other matter, the old saw, "Least said soonest mended" applies. Is there any better advice that could be given in this or any other circumstance than that of Confucius, the greatest of Chinese sages, who declared: "Silence is a true friend that never betrays."

Nearly every man and woman has had some sort

of a flirtation before the right person is encountered; this may be taken as a matter of course. The wise man or woman does not ask any questions as to the existence of any previous love affairs nor how far they may have progressed. Such questions only arouse uneasiness, since human nature is such that no assurances are adequate, and the truth is often regarded as a lie even if it does not furnish a basis for exaggeration in the imagination of the listener.

Certainly one should not go out of his way to destroy any illusion that his sweetheart may possess in regard to him. When a man is engaged a new life begins for him. The past, whatever it may have been, should be buried in oblivion. "The happiest woman, like the happiest nations, have no history," said George Eliot, and even more to the point is the maxim of Pascal: "Man does not wish to be told the truth." Certainly he does not wish to hear it if it is disagreeable.

Conduct during the Engagement Period

The period of the engagement, however, does mean that each must practically give up the society of any other person of the opposite sex. Naturally it is to be presumed that if there have been any entanglements, however slight, they have been removed so that there has been freedom of contract and no chance for any embarrassment.

The announcement of an engagement is tanta-

mount to the posting of a sign, "No trespassers allowed," although we do not go to the extreme that is followed in China and in many parts of Asia and Africa, where the engaged girl stays indoors until she is married. But with us no woman of Culture permits any man but her fiancé to call on her except on her day at home (if she has one) after her engagement is announced; nor does she accept invitations to entertainments with any other man even if she is chaperoned. Presents, even of flowers, from other men are taboo, unless they accompany a note congratulating her on her engagement. People of Culture will not invite the engaged girl to a dance, a dinner or a reception, without also inviting her fiancé, and should any one do so, it is her duty not to accept. Such restrictions prove irksome to some women; if they do not like them they make a serious mistake in marrying a man, for after marriage the woman will find that her conduct in this respect must be even more strict.

Throughout an engagement a man has a perfect right to exercise control over his fiancée's friendship with other men, and at the same time she has a right to say what other women he shall meet or talk to. If a man has pleasant friendships with other women that he wishes to continue he must either introduce them to the woman to whom he is engaged and see them only in her presence, or else he must abandon such friendships altogether. Any other conduct is unjust to his promised bride.

Loyalty is Essential

Loyalty is an essential part of an engagement and is as necessary as in the marriage relation. Thus either must quickly take up the cudgels in defense of the other should any friend be so lacking in Culture as to make a disparaging remark of any kind. Public protestations of love, or any exhibition of tenderness, is a violation of good taste. Engaged couples are seated side by side when invited to dinner and are not separated as they will be when married, but no advantage should be taken of this to hold hands, either furtively, or openly. Such demonstrations are regarded as vulgar.

Until recently the European custom was followed, and engaged couples were chaperoned perhaps more closely than they would have been if not engaged. Now however much more liberty is allowed.

Any display of jealousy in public is as much an offense against Culture, as is a display of affection. All "scenes" of any kind must be avoided. If one of the pair is dissatisfied with the other's conduct no sign must be given, but the offended one's feelings must be carefully controlled until they are alone. A person of Culture controls his feelings and emotions as much as possible, when in the presence of others.

In private engaged couples may tell of their loves and their hopes. But restraint must be exercised, and there must be none of the intimacy that exists between married people, until the law has

made them one. Thus it is considered bad form for engaged couples to seek out dark corners. A man will find that it is a wise policy to be as polite and considerate as in the earliest days of courtship. "Courtesy wins women as well as valor may," and the more a well-bred man loves a woman the higher the pedestal is upon which he places his idol.

The period before marriage then, being one in which adjustments are made before it is too late, the adjustments *must* be made. It is the period during which should be developed that perfect understanding which alone can form the basis of a happy marriage. The best use to make of it is not to criticise nor to find fault, but to discover new traits to admire, so that happiness may increase day by day.

Often when marriages have been arranged for reasons other than love the period after the betrothal serves to give a real appreciation of each other's qualities that brings mutual esteem. To enter safely into the married state it is necessary that the man and woman both have an understanding of human nature; they must understand each other's dispositions and compare them, finding points of contact, arriving at the result frankly and candidly.

The Breaking of an Engagement

An engagement to wed is seldom broken after the wedding cards have been sent out, since it would

necessitate sending a note of explanation to all the guests and would cause a great deal of unpleasant comment. But, unfortunately, so many promises to marry are made heedlessly that engagements are often broken. This is very serious, but it is better to break an engagement than to marry and procure a divorce. Even though the laws of some churches forbid divorces and the divorce laws in a few states are very strict, there are now living in America half a million divorced persons who afford living proof that marriage has been a failure so far as they are concerned.

More than two hundred and fifty years ago Francis Quarles, poet and cup-bearer to Queen Elizabeth of Bohemia, gave this advice which is worth considering to-day: "Marry not too young; and when thou art too old, marry not; let thy liking ripen before thy love; let thy love advise before thy choice; let thy choice be fixed before thou marry; remember the whole happiness or unhappiness of thy life depends upon one act; he that weds in haste repents often by leisure, and he that repents him of his own act either was or is a fool by confession."

It is this desire to avoid being regarded as a fool that has brought about so many unhappy marriages, when after the loosely made engagements, based on transitory fancies, that are so popular in America, the man and woman have been too cowardly to break the ties. If there is a real reason for the cancellation it should be done; and incompatibility of

temperament is one of the most valid reasons possible.

When an engagement is broken the man assumes the blame, and Culture demands that whether he or the woman is in the wrong he must let her spread the tidings and assign whatever reason she chooses. Whatever she may say he cannot deny. This is so well known that actually the woman always gets the criticism, and most people assume that it is her fault. Hence it is that a woman is very reluctant to break an engagement. Society always raises its eyebrows when an engagement is broken; and, as we have said, people of Culture should keep their promises. Yet if there is real reason it is better to break the engagement than to have recourse to the divorce courts later. The mistake is not so much in breaking the engagement as it is in making it in the first place without a full knowledge of the person whom one has planned to make his life partner.

Naturally when an engagement is broken the man returns all the letters and presents he may have received from the woman and she does the same. She is not obliged to return any gifts received before the engagement but generally she does so. No mementoes of their mistake should be preserved as it would serve to keep alive cruel memories. When an engagement is broken the man and woman should avoid each other's society. Their friends will not be so impolitic as to attempt a *rapprochement,*

and will avoid inviting both of them to the same function.

Plans for the Wedding

Two months after the announcement of the engagement the wedding generally takes place. The date is set by the bride and her mother, although the man may be consulted. Everything to do with the arrangements for the wedding, the sending out of the cards and other details, are in the woman's hands completely. The man may supply a list of his friends to whom the invitations may be sent, and he may assist in addressing the invitations, but he must not arrange for their engraving, and of course he must not pay for them. A man must not pay any of the expenses of his wedding, except to buy the wedding ring, provide the fee for the clergyman and give gifts to his ushers and the bouquet to the bride.

A very precise oldtime aristocrat of New York broke her daughter's engagement some years ago because her fiancé brought her a dress from Paris. She said that if he did not know enough not to give her daughter clothes while she was under her roof he was not enough of a gentleman to marry her. Though this may have been an exaggerated feeling, the principle was right, since a man must not pay for the shoes, gown, wedding invitations, or any other expense of that nature for his betrothed. The

principle is that a man should not pay for anything for his fiancée that she could not return if the engagement were broken. The minister's fee is paid after she has become his bride.

In sending out invitations the rule is that they must be sent by the bride's mother to every one upon her visiting list. If only a few guests are desired they must be invited informally, preferably by word of mouth, and announcements sent after the wedding to everybody of the mother's acquaintance. The forms of invitations and announcements are given in the exemplifications to this chapter, as are other details of the wedding ceremony that are not dwelt upon in length in this theme.

Where the Wedding is Held

One of the first questions that arises is whether the marriage should be at the bride's home or in a church. To be married by a civil ceremony is regarded by many people much as in the light of an elopement, and in those countries where it is required it is customary to supplement the civil ceremony with a church wedding.

The church wedding is much to be preferred. There is an Italian proverb which every one knows that runs: "Marriages are made in heaven." From this has arisen a belief that is almost a superstition, even among those who are not devout, that a marriage not sanctified by a clergyman or priest will not be happy. It was Christianity that gave

marriage its religious character, according to Westermarck in his very voluminous "History of Marriage." The Founder of the church did not prescribe any ceremonies, but from St. Paul's saying in Ephesians V, 32, the Catholics developed the idea that marriage was a sacrament, and other churches have continued the tradition. Though since the time of Luther Protestants have not regarded it as a sacrament most religious denominations have made it a divine institution. Many brides do not regard a wedding ceremony as entirely "right" unless it is performed by the clergyman and in church. This feeling should be respected by the man. Her wedding day is the great event in a woman's life, and the man should, if only for policy's sake, do everything to encourage her in that belief and let her have her way in every detail.

Home weddings are generally held only when the bride's family has a very large house and desires to avoid the presence of the curious. Except in Catholic churches, however, there may be as much privacy as desired; of course, in a Catholic church a priest will seldom permit that chance comers should not have access for their prayers under any circumstances.

The home wedding is less ceremonious than the church wedding. There are seldom either bridesmaids or ushers, there being no room for them in any but the very largest houses, those that approach in size the palaces abroad; but in the palaces abroad

the ceremony is performed in the chapel on the estate if not in the great church near by.

The Church Wedding

A church wedding may indeed be as simple as a home wedding since the little party of verbally invited guests, mostly relatives, may go to the church and have the ceremony sanctified there. Brides whose parents can afford it generally like to have the grand and gorgeous church weddings and, as it is her one great chance to be the cynosure of all eyes, neither her bashful groom, nor her parents are apt to grudge her this satisfaction.

The church wedding with a large number of invitations sent out also means, of course, a host of wedding presents. Custom prescribes that every person who is invited to a wedding shall send a present. These need not be elaborate but must be sent to the bride before the ceremony and addressed to her at her home and in her maiden name. A bride should write a note of thanks to every one who sends her a present and before she leaves her home; these she must write whether she knows the people personally or not, as they may be friends of her husband.

Care in sending these notes is an essential of Culture, and many brides have written them until the very moment when they are about to enter the carriage for church. If any presents arrive too late for such acknowledgment the matter must be

attended to immediately after the return from the honeymoon.

Marriages are generally celebrated in the morning or early afternoon, noon being the usual time. There is a curious reason for this. In England the law requires that church marriages be celebrated between 8 A. M. and 3 P. M. Until a few years ago the law in England was: "The rite of marriage is to be performed between the hours of 8 A. M. and noon upon pain of suspension and felony with fourteen years transportation." The reason for this early hour, as stated in the encyclopædia, was that our English ancestors were apt to be drunk after midday and unable to take the oath.

When there is a church wedding the guests arrive first at the church, the groom emerging from the vestry supported by his best man. The relatives of the bride occupy the pews at the left of the entrance and those of the groom at the right. If there are little flower girls they come in first; if there be a maid of honour she follows the children, or in any event precedes the bride, who walks up the aisle on the arm of her father. The bridesmaids follow. When the bride and her father approach the altar the groom claims her and the father steps back. The bride stands at the left of the groom with the first bridesmaid or maid of honour at her left ready to take her glove and bouquet. Generally the third finger of the glove is slit so that the ring can be easily placed upon the finger.

When the ceremony is over the bride and groom go down the aisle first, followed by the children, the bridesmaids, and then the ushers, the father and mother and then the guests. The ushers often go first in order to be of general assistance in keeping back the people at a very fashionable church wedding.

Widows who are remarried cannot wear a veil or orange blossoms, and custom prescribes that they wear hats and have no bridesmaids.

The Home Wedding

When the wedding takes place at home the bride and groom enter together and take their place before the clergyman, who awaits them; then come the father and mother and other friends. The father stands near enough to give the bride away, and a pair of hassocks is provided for the bride and groom to kneel upon. Depending upon the size of the home, the ceremony may follow in some respects that used in church. Note the details in the exemplifications to this chapter.

In the opinion of the world, as shown in most of our American novels, marriage ends all. In real life it is, or should be, the reverse. Marriage is the beginning not the end of romance. The honeymoon is the real beginning. The word honeymoon means honey month, and during the lunar month of thirty days following the wedding, the Teutons drank mead or metheglin—a beverage made of honey. Such a

beverage for thirty days would cloy us to-day, but the honeymoon should be a period of unending delights.

The Honeymoon

The secret of happiness during the honeymoon rests in not neglecting to be as agreeable after marriage as before. The great Swedish novelist, Frederika Bremer, who played so great a part in improving the condition of Scandinavian women, wrote: "Many a marriage has commenced like the rosy morning and perished like a mushroom; wherefore? Because the married pair neglected to be as agreeable to each other after their union as they were before. Seek always to please each other; lavish not all your love to-day; remember that marriage has many to-morrows."

Formerly much secrecy was observed as to the place where the honeymoon was to be spent. Nowadays, that the rough jokes of peasant origin have been softened, there is no need of the happy pair escaping by stealth, and it is indeed becoming customary not only for the wedding guests to follow them to the train or steamer, but even for the newspapers to publish where their honeymoon will be spent. Yet during the honeymoon neither bride nor groom is supposed to write to any but their parents, and only brief notes to them if at all. The period of a month is supposed to be spent entirely in each other's society. It is much shorter than the period

that the Bible ordains in Deuteronomy, Chapter XXV, verse 5, which says: "When a man hath taken a new wife, he shall not go to war, neither shall he be charged with any business: but he shall be free at home one year, and shall cheer up the wife which he hath taken." The Copts of Egypt and the Armenians, two of the oldest Christian sects, still observe this mandate of the Bible, at least so far as it applies to the women; among the Copts a bride may not go out, even to see her parents, until her first child is born, or until the end of the year; and an Armenian bride speaks only with her husband for a like period, and speaks to him only when they are alone.

Even the period of a month is actually not obligatory with us. Not long ago a young woman returned in a week to her house in Newport, where she and her husband settled down; and in many cases the honeymoon trip is one of only a few days.

Avoid Unbounded Familiarity

One of the great things to avoid during the honeymoon is the change from the most careful respect to unbounded familiarity.

Major Caldwell, one of the most Cultured gentlemen in the cavalier state of South Carolina, once said: "I never wonder when I see a bride's mother weep. It is little short of appalling to think of a woman having to live with a man in closest companionship, day and night, as long as the two shall

be in the world, to share his fate, endure his whims and tempers, put up with his stupidities and weaknesses, comfort him in all his afflictions, work for him, run the risk of his inconstancy and unkind treatment—and added to all these things encounter the risk of bearing and rearing ever so many children."

The final effect of marriage is to merge the physical into a spiritual association. The first great rude awakening to both is when the mutual discovery is made that Prince Charming is only a man after all, and that the Angelic Being is not always sweet tempered, but has many of the annoying little ways that other mortal women possess.

Love Marriages

Cynics have given this as a reason why love marriages often end disastrously, claiming that the disillusionment is fatal. These cite royalty as an example, claiming that with other people also marriage should be dictated by policy or family interests rather than the feelings of the women and men who are joined in wedlock. Yet even among royalty the most successful marriages have been dictated by love. Queen Victoria of England made her own selection and was happy. Queen Eleanor, wife of Gustave Adolphus of Sweden, made a love marriage against the will of her family, and they were a happy, faithful, married couple under whose rule Sweden reached a greatness which it has never since enjoyed. It is refreshing to read how on

meeting him at Frankfort just after his capture of that city and his great victories over the Germans she threw her arms around him and exclaimed, "Now at last is Gustavus the Great a prisoner."

Those marriages not based on love also may turn out well when the necessary adaptations are made, and often they are followed by a real sincere love in spite of what another Queen Eleanor said: "True love cannot exist among those who are married together." When parliament compelled Mary and William III to marry and rule as joint sovereigns of England, in order to put an end to their rival claims to the throne, he, stern and hard as he was, came to love the beautiful, excellent woman who ruled England while he led her armies in the field. Louisa of Prussia, the charming woman whose portrait is still one of the most popular in the world, soon learned to love the rather dull Frederic William III and was of great help to him and her people in organising resistance to the tyranny of Napoleon. So much did she do for the women of Germany that her statue in the Thiergarten in Berlin is a shrine to those of to-day, remindful that royalty can be beneficent at times.

The Outcome of a Marriage

"Marriages are not as they are made, but as they turn out," declares the Italian proverb. There are only three outcomes to a marriage, it will prove either happy, vexatious, or insipid. The way in

which they "turn out" will depend on the ability of the pair to adapt themselves to the "condition not a theory" that confronts them. No two people can be in exact harmony and always have the same ideas. Our parents had a very popular anecdote, nearly forgotten to-day. It was of a Quaker lady who said to a friend: "Everybody is queer excepting thee and me, and even thee is sometimes a little queer."

Questionings and nagging seem to be the chief cause of marital unhappiness. A bride seemingly must make more sacrifices than the man, since hardly any male feels that he need continue to woo after he has won. The first misunderstanding is apt to be because the bride expects the same little attentions that she received during the courtship; if the man possess true Culture, he will accord them to her; but too often he neglects to do so. If, in this first misunderstanding, she succeeds in overcoming her disappointment and not showing it, the same manœuvre will be easier next time, and finally she will become an expert. The bride must learn that much self-control is necessary to live in perfect harmony with a man who before the marriage was really a perfect stranger, and who after marriage may be less perfect, but more strange, as his peculiar ways are revealed.

You know that you express your Culture not alone to impress other people, but also for the effect on yourself. In the same way you must let

your husband, or wife, always see you at your best. Both should bear in mind that the instructions given in Chapter II of this work apply as much to the wedded as to the unwedded. After marriage you should try even harder than ever before to make yourself attractive. Men do not care for women whom other people do not value, and a woman soon loses pride in a husband whose possession by her does not make her envied by other women.

A Hindu Legend of Marriage

In all ages wise men have been skeptical as to man's happiness after marriage. Socrates, husband of the famous shrew Xantippe, said, when asked whether or not a man should take a wife: "Let a man take whichever course he will and he will be sure to repent." A Hindu legend, some five thousand years old, tells the story of most marriages. It is:

After one week with his wife the first man went to Twashtri, his creator, and said: "Lord, this creature that you have given me makes my life miserable. She chatters incessantly and teases me beyond endurance, never leaving me alone; she requires incessant attention and takes up all my time, and cries about nothing and is always arguing; and so I have come to give her back again, as I cannot live with her." So Twashtri said: "Very well"; and took her back. Then, after another week, Man came again to him and said; "Lord, I find my life

is very lonely since I gave you back that creature. I remember how she used to dance and sing to me, and look at me out of the corner of her eye and play with me, and her laughter was music, and she was beautiful to look at and soft to touch; so give her back to me again." So Twashtri said: "Very well," and gave her back again. Then after only three days Man came back to him again, and said: "Lord, I know not how it is, but after all I have come to the conclusion that she is more of a trouble than a pleasure to me; so please take her back again." But Twashtri said: "Out with you; be off. I will have no more of this. You must manage how you can." Then Man said, "But I cannot live with her." And Twashtri replied: "Neither can you live without her," and he turned his back on Man and went on with his work.

So far as man is concerned, this represents pretty much the truth, and so all of the sages in the ages have declared. Every man is absolutely convinced that he has a very hard time of it, and,

> "I feel in my heart," says Dr. Dan,
> "For that poor white slave the married man,"

awakens an answering chord of sympathy in his heart.

Marriage is the Best State

Now there is nothing in this that should discourage a man from matrimony. Misogynists from

time to time mention a few bachelors who have accomplished something in the world, but married men really do achieve the most, and find advice based on the intuition of their wives of great value. Dr. Johnson conservatively summarised the world's opinion when he declared: "Marriage is the best state for a man in general, and every man is a worse man for not being married." The right sort of wife surely has a refining influence and aids in the development of a man's Culture. Even the cynical Voltaire declared: "The more married men you have the fewer crimes there will be; marriage renders a man more virtuous and more wise." And after all, who cares if a Portuguese proverb declared: "Marry and grow tame." Are not tame animals more useful than wild beasts?

Man and woman in marrying make a vow of loving one another. Would it not be better for their happiness if they made a vow of pleasing each other, as advised by Stanislaus, the great Pole. By following this counsel the most critical period after marriage, when the desire to please is forgotten, even if only momentarily, may be avoided. It is then the first quarrel begins, and the fact that whatever the cause a woman wins a temporary victory, affords no satisfaction even to her. "A woman's tongue is her sword and she does not let it rust," says the Italian proverb, but she should realize that her sharp words leave wounds that time and kisses do not always heal.

Quarrels between Man and Wife

A gentleman of Culture does not quarrel with his wife, if only because it is impolite. Common sense should restrain other men from doing so. "Women have but one system whatever their condition in life," Judge Segmuller told M. Lecoq, "they deny everything, and then they weep." Those tears must be dried by the man, and so he is sure to lose.

The first quarrel is indeed an unfortunate epoch in married life, but if the husband shows wisdom, and the wife gentleness, it will not be lasting. The important thing is to let it end as quickly as possible.

Either the husband or wife makes a serious mistake in appealing to outsiders for support or assistance. More serious is the mistake made by those who attempt to interfere. "Married couples resemble a pair of shears, so joined they cannot be separated, often moving in opposite directions, yet always punishing any one who comes between them," said Sidney Smith, the most popular and wittiest man in English society, in the early part of the nineteenth century.

Quarreling seems to come natural to some people, who apparently are not able to exist without it, but who get along together on the whole satisfactorily. A Chicago girl, not long married, complained to her father about her husband and said she thought she would have to leave him. Her father asked what

he did. "Why, he fights me," the daughter replied. "Pshaw," returned the father, "Haven't your mother and I been fighting each other for twenty-five years, and don't we get along very well together?"

The Danes have a proverb that contains the secret of a happy married life.

> Wisdom in the man,
> Patience in the wife,
> Brings peace to the house
> And a happy married life.

The comic newspapers often give really good advice, if only by mistake, since the humourists have a more or less superficial knowledge of the human nature that they caricature. The wise husband, whether right or wrong, brings home a gift to his wife and the quarrel is over. As Florian Slappey said: "There ain't nothing like a present."

Actually the happiness of married life depends upon the power of making small sacrifices with readiness and cheerfulness. Few persons are ever called upon to make great sacrifices or to confer great favours; but affection is kept alive and happiness secured by keeping up a constant warfare against little selfishnesses. This is why marriage is the comfort of the considerate and the prudent but the torment of the inconsiderate and the selfish.

Trifles are the all-important things. A great proportion of the wretchedness which has so often embittered married life has had its origin in the

neglect of these same trifles. "Connubial happiness is a thing of too fine a texture to be handled roughly. It is a sensitive plant which will not bear even a touch of unkindness, a delicate flower which indifferences will chill and suspicion blast. It must be watered by the showers of tender affection, expanded by the cheering glow of kindness, and guarded by the impregnable barrier of unshaken confidence. Thus matured it will bloom with fragrance in every season of life and sweeten with its fragrance the otherwise lonely hours of declining years," wrote Miss Sproat, whose beautiful phrases were music to the ears of our grandmothers.

Rules for Conduct in Married Life

The most simple rules for conduct in married life are given by W. L. George, who is admittedly the great modern authority on women. His rules are:

1. Understand that not only are you married to somebody else, but somebody else is married to you.

2. Vary your pursuits, your conversation, and your clothes. If required, vary your hair.

3. If you absolutely must be sincere, let it be in private.

4. Do not open each other's letters. (For one reason you might not like the contents.) And try not to look liberal if you don't even glance at the address or the postmark.

5. (Especially for wives). Find out on the honeymoon whether crying or swearing is the more effective.

6. Once a day say to a wife "I love you," to a husband, "How strong you are." If the latter remark is ridiculous, say "How clever you are," for everybody believes that.

7. Forgive your partner seventy times seven and then burn the ledger.

The Parents of the Married Couple

Humourists have created the impression that the mother-in-law is a disturbing factor. Actually this is very far from the truth. The mother of the wife usually proves a very efficient assistant to her in taking care of the man, and is apt to explain and condone his offenses, she having had some experience with the very difficult and intractable animal. She seldom expresses any opinion against him unless he is very much in the wrong, and so he makes a mistake in not respecting her judgment.

The mother of the husband is more apt to take his side in every dispute and be keenly critical of her daughter-in-law. The difference is very easily explained by the old saying: "Your son is your son till he gets him a wife, your daughter is yours till the end of her life"; thus must the mother be more or less jealous that any other woman should have influence over her son.

With the father-in-law things are different. He is usually apt to hold aloof from either his son or daughter and the one whom his child has married. But when anything is done that can awaken his

pride and satisfaction, he will be found ready to give quick response to that emotion.

The Woman should have Charge of the Household

It is well to look at a marriage as a contract in which mutual obligations are incurred and which must be observed. To be guilty in any respect in not doing so is to be guilty of bad faith. "Marrying is easy but housekeeping is hard," says the German proverb. The woman of Culture knows how to run her house. It is still considered essential that a woman should be able to manage her household and tell the servants what to do. In the ranks of society, where the bride does not perform any household duties herself, she is supposed to be able to superintend them. Even queens and daughters born in great households are given such training as a part of their education. Love will linger longer with a plain, efficient housewife, than with a beautiful sloven. Dickens taught this in his pathetic sketch of Dora, the child wife of David Copperfield. A truly and thoroughly efficient wife is always a joy to a man who finds his household resources doubled by good management.

Money matters, are indeed the rock upon which many marriages split. The wife is not told the truth about her husband's income, and fancying that his purse is limitless, runs up bills far in excess of his ability to pay them. In such cases it is generally

the man's own fault. He should tell his young wife how much he can afford to allow her to spend. Money is of great importance, but is not everything, as the wife knows whose husband is so foolish as to try to substitute money and luxury for love.

Practical Activity for the Married Woman

Whether or not the wife should continue to work after marriage is a matter which must be left to the decision of the interested parties and governed by the conditions that exist in individual cases. A generation ago a man would not permit his wife to engage in any work. To-day it is regarded as all right, and men of greatest Culture find no objection to their wives being employed in money-earning occupations if they so desire. At least until household duties or children prevent it is regarded as well that a woman should have whatever outside interests she wishes, and she is not expected to sit at home all day long waiting in patience for *his* homecoming. Practical activity for women relieves the strain upon the marriage situation.

This is one of the things in which a wife should not lose her own individuality. An echo is always monotonous, and no good comes to any one as its result. Both the man and wife should retain their own ideas about things. Their practical value to each other depends upon full and frank discussion.

Companionship in Marriage

One of the most important things for a man to

do is to remember his wife's birthday, their wedding day, and other anniversaries. When they are first forgotten by the husband, there is much unhappiness. When it happens the woman is apt to cry and believe that her husband has ceased to love her. One New York dowager advised her daughter always to speak of the approaching anniversary and give him a chance, since men are apt to forget what they regard as little things, though these may make up the sum of a woman's happiness.

Both husband and wife should remember above all that what is really desired in marriage is companionship, and the happiest marriages are those which develop into such an ideal existence. "Such a large sweet fruit is marriage," said Parker, "that it needs a very long summer to ripen in and then a long winter to mellow and season it."

"The final effect of a true marriage is to merge the physical into a spiritual friendship. Were it not for those silent forces of sex, the world could not go on and marriages would never occur," said W. J. Dawson. Whether we recognise it or not the impulse to marriage rises out of sex and, since this is the order of the whole world, there is no reason why we should be eager to repudiate it. But in a marriage which is a true union of souls this element is gradually weakened, or rather it is merged into a far higher form of union.

No better example of this can be found than in the Browning marriage, between two of the great-

est poets of the last generation. No poet ever had a more distinctively masculine temperament than Robert Browning. The last thing he would have thought of doing would be to ignore the primal physical elements that underlie alike the highest and lowest forms of life. He was a man in whom all the senses lived, and with a maximum of vim and vitality. Like George Meredith, the most popular of novelists with critics, he never hesitated to admit that our finest forms of feeling have some root in the red soil of humanity. In fact, as long as we are on the earth, we are of the earth earthy, but that is no reason why we should not also be of the heaven heavenly. Yet Robert Browning's sense of the real spiritual union of marriage was supreme. It is to his dead wife he cries in the noble poem of "Prospice," which anticipates his own death.

> A peace out of pain,
> Then a light, then thy breast,
> Oh thou soul of my soul! I shall clasp thee again
> And with God be the rest.

He addresses her as his lyric love, "Half angel and half bird." He quotes, in one of the most touching passages of "The Ring and the Book," the saying of Christ that in heaven they neither marry nor are given in marriage, adding, "How right it was of Jesus to say that." And what Browning meant and taught was that the earthly

elements of marriage pass into the heavenly. The instinct of sex is forgotten in the passion of the soul, and it is because that spiritual passion is in itself so divine that he devoutly believed and taught that in another world soul will meet soul and dwell together in a truer marriage still, from which all carnal elements are forever purged.

The ideal toward which every happily married couple aspires, and the wish which is the mainspring of their existence, has been beautifully expressed by Robert Burns. The great lyric poet of Scotland has immortalised the married couple growing old together, sharing each other's joys and sorrows, and finding day by day through their lifetime new joys in the association. The poem is "John Anderson My Jo," one of the most famous of love poems. In the quaint Scotch dialect "jo" means sweetheart, "brent" means straight, "beld" is bald, "pow" is head, "canty" is jolly, "maun" is must.

John Anderson my jo, John,
When we were first acquent,
Your locks were like the raven,
Your bonny brow was brent;
But now your brow is beld, John,
Your locks are like the snow;
But blessings on your frosty pow,
John Anderson, my jo.

John Anderson, my jo, John,
We clamb the hill thegither;

And many a canty day, John,
We've had wit' ane anither;
Now we maun totter down, John,
And hand in hand we'll go,
And sleep thegither at the foot,
John Anderson, my jo.

Exemplifications

When a wedding is to be celebrated in church all of the vestibule doors leading to the church are closed, and the outer door as well, excepting the centre street door by which the bridal procession is to enter as soon as the carriage of the bride appears. After the procession has formed in the vestibule the doors to the centre aisle are thrown open, and the organist starts the wedding march.

The ushers go first, walking two and two. The bridesmaids follow, also in pairs; then the maid of honour walking alone, and last of all the bride on her father's arm.

As the bride and her father approach the altar the groom comes to greet his bride and, taking her hand, leads her before the clergyman.

The bridesmaids and ushers divide into two equal groups, one passing to the left and one to the right of the bride. The bridesmaids stand on the inside. The maid or matron of honour stands at the left hand of the bride. The first bridesmaid takes this place if there is no maid or matron of honour. Her

duties are to help the bride pull off her glove when the ring is to be put on and to take off the bride's face veil at the close of the ceremony. Sometimes the glove of the ring finger is split so that there may be no delay in its being ready for the ring.

Although the bride and groom kneel the bridesmaids and ushers must remain standing through the entire ceremony.

The father stands a little behind the bride and groom until at a certain point in the service when the minister asks: "Who gives this woman to be married to this man?" In the Episcopal service he passes between the bridal couple and places the bride's right hand in that of the clergyman, who in turn places it in the groom's right hand.

After giving away his daughter, the father seats himself in the pew beside his wife. In other churches the father, seated in the front pew, rises and bows.

If the bride's father is not living her eldest brother or near relative, or even her widowed mother, may give her away.

When there is a home wedding, the drawing room in which the ceremony is to take place is decorated with the bride's favourite flowers.

It is usual to omit ushers at a home wedding, but there may be bridesmaids or not as the bride wishes. A maid or matron of honour and a best man are usual at any wedding, however informal.

Costume of Bride and Maids, and of Groom, Best Man, and Ushers

The bride's dress should be of white satin, organdie, muslin, or chiffon, of a creamy rather than a bluish white, which is very unbecoming. The gown should be cut slightly open at the neck, with sleeves reaching to the elbows. Only at an evening wedding may the bride wear décolletté or short sleeves. Some churches will not permit such a costume.

At her second wedding a bride should not wear either white, a veil, or orange blossoms.

The long veil is of tulle or lace. Some brides are fortunate to have a veil of real Brussels which has been worn by her mother and grandmother before her.

A wreath or small cluster of artificial orange blossoms adorn the hair and occasionally the gown.

Long white gloves, white kid or satin slippers, white silk stockings, and a bouquet of white flowers complete the bride's costume.

The shower bouquet is made by fastening flowers at intervals to long strands of narrow white satin ribbon.

The groom's present is usually a piece of jewellry, which his bride wears as her only ornament. She should wear only white or colourless stones such as diamonds or pearls.

The bride must on no account be seen by any one except her own family or bridesmaids, after she

is dressed in her bridal array, until she emerges for the ceremony.

The bride decides the costume of the bridesmaids, who must all be dressed alike. She tells them what she wishes them to wear, the colours and fabrics as well as the design for their gowns and hats. Light, pretty colours and sheer fabrics with picture hats are usually the bride's choice for her maids. The bridesmaids are expected to provide their own costumes.

The bride provides her maids with bouquets and is expected to give them souvenirs which may consist of gloves, bags, jewellry, or vanity boxes, which are sometimes of silver or gold, which may be costly if the bride is wealthy. These are given before the wedding but must not be worn during the ceremony unless it be a piece of jewellry appropriate for wear on such an occasion. If worn by one it must be worn by all.

A sister or young cousin of the groom should be among the bridesmaids.

The number of bridesmaids depends entirely upon the caprice of the bride; one of them is known as the maid or matron of honour. Usually this favoured lady is a married sister or close friend of the bride. She must dress in colours and wear a hat. She walks alone directly before the bride up the aisle if at a church wedding or into the drawing room if at a home wedding. Sometimes there are no bridesmaids but only a maid of honour.

When the wedding ceremony takes place in the morning or afternoon the bridegroom wears a frock coat or cutaway, as he may prefer. His waistcoat is high cut of white or material to match the coat and his trousers are gray striped. A white, pale gray, or lavender four-in-hand tie, a high silk hat, and gray gloves complete his costume.

The bride provides white boutonnières for the groom, the best man, and the ushers, who must all wear clothes similar to those of the groom.

At an evening wedding the men wear dress suits with white waistcoats and narrow white lawn ties.

The groom is expected to give souvenirs, usually stickpins, to his best man and the ushers.

The bride's mother dresses with quiet elegance in an afternoon frock or in décolleté if in the evening.

The dress of the bride's father consists of a frock coat with waistcoat to match, with dark striped trousers.

The Best Man

The groom is regarded as a very helpless person and hence the best man has to see that everything proceeds smoothly so far as he is concerned. Thus the office of best man is a very important one.

The best man engages the minister, selected by the bride, and pays his fee which he gets from the groom and which must be placed in a sealed envelope. He also secures the tickets for the wedding journey, takes charge of the ring, which he places

in a convenient pocket of his waistcoat, and when it is to be produced takes it from his pocket and hands it to the groom.

It is customary for the groom to give a dinner on the evening before the wedding to his best man, the ushers, and a few of his intimate friends. As this is his farewell bachelor dinner no ladies are invited. The best man usually arranges this, the groom of course paying the bill.

On the day of the wedding the best man breakfasts or lunches with the groom, drives with him to the church or house, and takes care of his hat and cane, and when the ceremony is over, presents them to him at the church door.

The best man is always the first to congratulate the married couple, and immediately on the return to the house, or at the wedding breakfast, he proposes a toast to the bride.

The best man provides the carriage or automobile in which he rides with the groom to the house and the church, the vehicle in which the groom and his bride return alone from the church to the house, and go from the house to the railway station. After that the groom is supposed to be able to take care of himself.

Wedding Presents

The custom of giving wedding presents had its origin in the old custom of the relatives and friends furnishing the home for the bridal pair.

Presents are always sent to the bride and not to the groom, although close friends of the groom may give him personal gifts.

The parents of the bride and groom usually give the necessary silver, a tea service and what is called flat silver—knives, forks, and spoons. Other relatives generally send useful and pretty silver articles.

Friends may send whatever they wish; a set of handsome towels, a dozen linen sheets with the bride's initials embroidered on them, small articles of silver or china, or articles for the dressing table. If you cannot afford an expensive gift there is no reason why you should not send an inexpensive one.

Bachelor friends may not give the bride jewels or articles of clothing.

It is better not to have the silver marked, as it is perfectly proper for the bride to exchange it if she has duplicates.

Only the family or very intimate friends may present their gifts personally. Others must send them by messenger or express prepaid or directly from the shop where purchased. The family of the groom must not present presents personally to the bride.

All the large shops have blank cards and envelopes so that if you have forgotten your own you may write your name and a few words such as:

"With best wishes" or "Wishing you every happiness," and enclose it with your gift.

Sometimes business associates in the same office as either the bride or groom raise a fund among themselves for the purchase of a present. Such a gift should be one that will be of real service, and it is considered good taste for some member of the committee to consult with the bride's mother before making the purchase.

Presents may be sent at any time between the day the invitation is received and the wedding day.

Some people believe that if they do not receive an invitation to the wedding they are not at liberty to send a gift, but if for any reason the wedding is private, and no invitations are issued, it is proper to send the bride any remembrance you wish.

Any present should be sent before the receipt of a formal announcement of the wedding.

If for any reason your present is not sent before the wedding, write a note when you do send it, explaining the reason for the delay.

It is not usual to give presents to couples who slip off and marry without telling their friends of their intention.

A bride generally acknowledges presents on the day they are received. To acknowledge them all after the wedding, even a week later, is permissible, but better letters can be written in the enthusiasm of the moment and greater appreciation is shown by

a prompt note of thanks. The note of thanks need not be long, but it must not be written on the bride's visiting card. This should read something like this:

My dear Mr. Hughes:

I want to thank you for your pretty tea service, which is just what we will need.

Sincerely,

MARY JARNDYCE.

When the important day draws near the bride may be too occupied to acknowledge the gifts as they come, but she must keep a list of the gifts and their donors, and must write a graceful note of thanks as soon as possible after the wedding, always mentioning the gift specifically and adding some words of appreciation.

In some of the smaller cities and towns they still retain the old custom of displaying wedding presents. People of Culture in large cities instead of displaying them at the wedding sometimes ask a few intimate friends to come in some afternoon before the wedding day and see them.

If any display of the presents is made the cards of the donor should be removed so that there can be no comparisons.

Announcing the Marriage

Cards of announcement are mailed immediately after the wedding, by the bride's family to those

who have not received invitations. These are very necessary if for any reason it is a quiet affair with only a few intimate friends present.

If the bride's parents are living they announce the marriage; or a married sister, brother, uncle, aunt, or even grandparents may make the announcement.

Large cards of fine bristol board with the announcement thereon are preferred; but some people use a folded note sheet such as is used for a wedding invitation.

The announcement form should be:

Mr. and Mrs. Harold Dawson
have the honour to announce
the marriage of their daughter
Helen
to
Mr. Howard James Landor
on Thursday, June the eleventh
at St. James' Church

If for any reason the announcement cards are not sent out by the bride's parents, but by the happy pair themselves, the correct form is as follows:

M. Egbert Francis Folsom
and
Miss Helen Bradley
have the honour of announcing their marriage
on Wednesday, June the twenty-fourth,
at the Church of St. John the Divine

A combination card of the bride and groom, with their address, and her at-home day may be enclosed with the announcement.

The form for the wedding invitation is given as one of the exemplifications to Chapter XV.

Marriage Laws

Licenses are required in all the states and territories except Alaska. California requires both parties to appear and be examined under oath, or submit affidavit.

Marriage of first cousins is forbidden in all the states except Alabama, California, Colorado, Connecticut, Delaware, District of Columbia, Georgia, Hawaii, Idaho, Kentucky, Maine, Massachusetts, New Mexico, New York, North Carolina, Rhode Island, South Carolina, Tennessee, Virginia, and Washington.

Marriage between step-relatives is forbidden except in Alaska, Arizona, Arkansas, Delaware, Hawaii, Illinois, Indiana, Iowa, Louisana, Maryland, Minnesota, Nebraska, Nevada, New Mexico, New York, Ohio, Oregon, Tennessee, Utah, and Wisconsin.

Ages at which Marriage is Valid

Males (age without parents' consent), 21 years in every State except Idaho, Ill., Mich., Minn., Nev., N. H., N. C., S. C., Tenn., and W. V., where it is 18 years.

Males (age with parents' consent), 14 years in Ky., La., N. H., and Va,; 16 years in Iowa, Tex., and Utah; 17 years in Ala., Ark., Ga., and Kan.; 18 years in Ariz., Cal., Hawaii, Idaho, Ill., Ind., Mich., Minn., Mont., Neb., Nev., N. Mex., N. C., N. Dak., Ohio, Okla., Ore., Porto Rico, S. C., S. Dak., Tenn., Wis., Wyo. There is no definite age provision in Ct., Del., District of Columbia, Fla., Me., Mass., N. J., N. Y., R. I., S. C., Tex., and Vt.; 21 years elsewhere.

Females (age without parents' consent), 16 years in Md., N. H.; 21 years in Fla., Ky., La., Pa., Porto Rico, R. I., Va., W. Va., and Wyo.; 18 years in the other States.

Females (age with parents' consent), 12 years in Ky., La., Md., Miss., Va.; 13 years in N. H.; 14 years in Ala., Ariz., Ark., Ga., Iowa, N. C., R. I., S. C., Tex., Utah; 15 years in Cal., Hawaii, Kan., Minn., Mo., N. Mex., N. C., N. Dak., Okla., S. Dak., and Wis.; 16 years in Ill., Ind., Mich., Mont., Neb., Nev., Ohio, Ore., Porto Rico, W. Va., and Wis.; 18 years in Alaska, Col., Idaho, N. Y., Tenn., and Vt.

The lowest age at which a single female can make a valid contract, except marriage, is 18 years in Ark., Cal., Col., Hawaii, Idaho, Ill., Iowa, Kan., Minn., Mont., Neb., Ohio, Okla., Ore., S. Dak., Vt., and Washington; 21 years in the other States.

Most of the States require consent of parents to marriages of males under 21 or of females under

18; exceptions are for males under 18 in Idaho, Ill., Minn., Nev., N. H., S. C.; under 20 in Hawaii; under 16 in Ct. and Tenn.; for women under 21 in Fla., Ky., La., Pa., Va., W. Va., and Wyo.; under 16 in Ct., Ill., Md., Nev., N. H., R. I., Tenn., and W. Va.; under 15 in Minn.

The lowest age at which a married female can make a valid contract, except marriage, is 14 years in Ariz., Iowa, Tex.; 16 years in Neb., Ore., Porto Rico; 18 years in Ala., Alaska, Ark., Cal., Hawaii, Idaho, Ill., Ind., Kan., Minn., Mont., Ohio, Okla., S. Dak., Utah, Vt., Wash.; 21 years in the other States.

Married Woman's Property.

The maxim that used to be current with husbands: "What's yours is mine, my dear, and what's mine is my own," was actually true until very recently. So recently, indeed, that many women do not know of the change that has taken place in the law.

The author of "English Women's Legal Guide" states her former condition tersely as follows:

"By the common law, prior to the series of acts known as the Married Women's Property Acts, 1870–1908, a woman by marrying stood to lose either permanently, or during married life, all actual benefit in any property of which she was at the commencement of, or might during the marriage be, possessed. The theory was that a man and his

wife were but one person in the law, which sounds as favourable to wife as to husband, and which, if literally applied, meant equal enjoyment by her of their common property. This, however, was not the meaning given to the phrase in practise. The real meaning would be expressed better by saying that, 'a man and his wife are but one person in the law, and that person is the man,' since the immediate interest in all her property passed to her husband while his property continued to belong to him solely."

A married woman thus could not own anything until very recently, either in England or in America, and a man had the right to give away his wife's clothes, if he wished, to any one whom he pleased.

How conditions have changed since is shown by the following extract from "the Legal and Political Status of Women:"

"In most of the states at the present time, property of every kind, owned by either husband or wife at the time of marriage, or acquired during marriage by gift, bequest, devise, inheritance, or purchase, constitute a separate estate of such husband or wife, and is not liable for the debts of the other, but it is liable for the debts of the one who owns the property, whether they were incurred before or after marriage."

Also in most of the states a man is liable for any debts incurred by his wife unless he gives special

notice to the contrary by legal publication—and sometimes even that does not exempt him.

In many states a man may not dispose of any real estate without the consent of his wife, as shown by her signature to the deed.

CHAPTER XXI

CONDUCT OF PEOPLE OF CULTURE IN BUSINESS

Culture is a Business Asset

BUSINESS is merely one of the many activities in which people are engaged. Though to some people it seems to be very far removed from Culture, yet actually there is nothing in which Culture is of greater assistance. The whole course that you have studied in the Science of Culture is applicable in nearly every detail to business methods, and can be made an aid to business success.

The world has come to realise, during the last generation, that business and Culture are not dissociated, but that Culture is an aid to business. The college graduate formerly received a training intended as preparation for the professions and which was supposed to unfit him for business. Now more than half of the graduates of the great universities enter almost immediately into business life. There is a growing realisation of the truth that the wider the scope of one's knowledge the greater the chance of success. Those who know only how to act as privates in the army of business remain such, while those who have the training that fits them to

become officers reach the better grades in business life and mount to the higher places by their acquired tact just as they ascend the social scale.

Profit by the Experiences of Others

The Science of Culture teaches how to marshal your forces and apply the knowledge that you have. John Wanamaker said: "Every man starting out in business will have to go over a hard road and find out its turnings for himself. But he need not go over his road in the dark if he can take with him the light of another man's experience." Thus we are foolish not to overcome the prejudice that exists on the part of many independent young men and women against profiting by the experience of others.

The cited fact that business appeals more and more to young men and women with a university training is far from implying that such an educational equipment is necessary to success. In fact, it may be quite the contrary. F. W. Woolworth, who left thousands of stores as his memorial, said that his success was because "I did not have to overcome the handicap of inherited wealth, which usually takes all ambition of achievement out of a young man." Neither he nor Wanamaker, whom we have quoted, had a college education, but both admittedly possessed innate Culture and neglected no opportunity to aid its development. To these merchants, as to any other person, it was a great asset, giving

them that knowledge of human nature and gracious tact that made them as successful in their fields as Benjamin Franklin or Abraham Lincoln were in theirs.

It is customary to regard business and Culture as things far apart, yet the great majority of our greatest business men actually have been those who had not only innate Culture but knew how to express it. By its aid they rose superior to the handicaps of early life, and as they ripened they mellowed into a fine gentility that made them the ancestors of aristocrats though they might not have been born such.

With the entrance of people of greater Culture in business, has come a demand that their subordinates, and especially their lieutenants, should be acquainted with *les convenances,*—to use the French word for Correct Manners, that has lately gained such a strong foothold in the vocabulary of Americans of Culture. Those same amenities and the ethics that make for success in the social world are proving all conquering in business. Politeness earns good interest. *Les affaires sont les affaires,* business is business, perhaps; but courtesy is an oil that makes the machinery run smoothly, a lubricant that puts an end to the friction. This mingled with common sense is irresistible. It was to his manners and his tact that Schwab, equally at home in every circle of society, owed his increase of salary from the

$2.50 a week he received at the start of his business life to the million dollars a year, and bonuses besides, that crowned his successful career.

Women in the Business World

Another new development in the business world has been the entry of women, who find that the grace which gained social success for them, wins prizes in this new sphere. They confirm the dictum of Hazlitt that "Grace in women wins affection and retains it longer than anything else. It is an outward and visible sign of an inward harmony of soul, and its lack is the greatest impediment to success." Woman's greatest grace is the charm of Culture, which makes her rule every situation as she confronts it.

The woman of Culture is in business not to whine or to weep, but to win. She is not in industry from choice alone, but is there for the same reason as man: to earn her daily bread, and so is not man's rival but his co-worker. The best and most efficient women are those who avoid flirtations and are dignified and slightly aloof in their dealings with men. They know that a reputation for husband hunting injures any woman who makes business her career. Nor do they yield to the traditional feminine weaknesses. The women who are so sensitive that they retire for a cry impress men as being of the clinging vine type popular in novels of the last generation but now undesired as assistants either in busi-

ness or the home, where man desires an able and efficient assistant, not one who must be forever humoured and pampered.

In part this explains the opposition that many men have to the employment of women who are overdressed. They believe that such have more thoughts of the impression they will make upon men than of their work. This does not mean that the dowdy or ill-dressed woman is desired; far from it. Daintiness in costume has an irresistible appeal, but there must be a suitability in dress that makes it in harmony with the work that is to be accomplished. The man of Culture respects the woman who is dressed as those of his own family would be if they were on a business errand, and who scorn to wear the frills that do not fit into office surroundings.

Business Women should not Imitate Men

By no means does this imply that the woman in business must imitate masculinity and try to be a business man rather than a business woman. To do so reveals a lack of Culture as well as a failure to appreciate that men and women are different beings by the rules of our social life. Professor Ralph L. Power, of Boston University, gave a very strong warning in a lecture to his classes of women when he said: "When a woman tries to be a man she invariably overdoes it. I mean, of course, in the adoption of a mannish swagger, a mannish manner,

and a mannish hustling. A woman who takes a man as a business pattern rarely takes a gentleman. She fails because she imitates a type of man all gentlemen detest. The fact is that men never forget for a moment that she is a woman, but their thoughts most of the time in business hours are on business. Business is business—nothing more. The woman who holds the job is the business woman and nothing but a business woman."

One of the correspondents of Dorothy Dix, a popular writer for the newspapers on woman's problems, asked her why sometimes she spoke in her articles of "business women" and at other times of "working girls." Miss Dix explained that: "It is the difference between a career and a job. A business woman has a definite purpose. The number of business women is very small and they are in great demand and very well paid, because when a woman gives to business her mind and heart, she develops a superlative talent for it. But there are many working girls who earn little because they are worth little. Every woman who starts out to earn her living must decide for herself to which class she will belong."

Engaging Manners Mean Success

One of the reasons why Culture is of such advantage to success in business is that engaging manners mean success. All of us know that many people owe advancement to their courtesy. We

like to do business with those who please us, we like to work for those who please us, and we like to have as our assistants those who please us.

"Desire to please and you will please." The value of manners, self-confidence, and honesty as an aid to success has been well set forth in the speech by Hugh Chalmers, which we have given as an exemplification of the eighteenth chapter of this work. There are many instances of the business advantage of courtesy;—as for instance a grocery firm in New York which has a chain of large stores and which owes its success to the amiability and pleasing manner of its clerks instead of to the cutting of prices or bargain sales.

To succeed you must get along with people. "If I had not been able to get along with people," said Lord Kitchener, "I would not have been able to get along as far as I have."

This art of pleasing has been the theme of many of the chapters in this work. The cultivation of your voice and the value of the correct use of English has been dwelt upon. The third chapter has explained the importance of poise and told you how to acquire it. The value of an easy and graceful carriage has been stressed in Chapter V, and you have been told how you can acquire it. Of importance also is the matter of personal cleanliness and of dress, for your face and hands are subject to the scrutiny of all with whom you come in contact, and slovenly, ill fitting, or flashy clothes in-

cite disparaging thoughts that do injury to your business chances whether you are employer or employee.

Do not Boast of your Culture

As you learn to express your Culture, however, you should avoid any exhibition of arrogance that might arouse resentment. You know by your own experience that the people whose Culture is most impressive are not those who always take pains to assert it. Those who boast of such a quality by that very boasting betray that they lack it. The Culture that compels respect is not blatant but pervasive, so that your intuition tells you that its possessor is a gentleman or a lady, and your instinct makes you treat them as such.

A pleasant address is regarded as the greatest asset in business, and such cannot be a part of your personality if you betray any trace of superciliousness. What is popularly known as "uppishness," or the assertive independence that is called "freshness," are sure to make enemies rather than friends. Yet there must be the poise of Culture to succeed. This is what Hazlitt meant when he wrote: "A person who is confused in manner and gesture seems to have done something wrong, or as if he were conscious of not possessing any quality to give him confidence in himself." Read again and study closely the third chapter and make use of it in your business relations if you have not already done so.

Ambition and Work

The ideal condition for success in business is to have large and well-defined ambitions in mind. Ask yourself whether you have a worth-while ambition. Should this cross-examination of yourself reveal that it is lacking, you should seek out one and aim at the goal, else your efforts will be misdirected since they will have no definite object. The concentration upon a worth-while purpose is certain to bring good results. The very effort to attain your ambition is splendid mental discipline. "If we did not have to struggle we would be weaklings," declared John D. Rockefeller. "If we struggle manfully and push on everything will work out all right," he added.

The thing to bear in mind always is that what we do from day to day is not alone for that day but for the future. Those who look ahead are those who win. To study and to learn with a purpose in your study and your work, and with diligence in both, ever striving toward the goal, is pretty certain to mean the achievement of the desired result or a satisfactory approach to it. "Knowledge is foresight, and foresight is power," said Comte; the combination of these two is effective in any circumstance.

The man or woman with a realisation of this ceases to be a blind horse in a treadmill, and instead becomes a factor in the work of that world in which he or she lives.

Ability is Always Recognised

Ability is too rare a thing not to be recognised. You know this by your own experience with those with whom you come in contact. You must grow mentally and keep up to date. "In order to make a little possible, one must know much," declared Marshal Foch. And as you learn to make the most of yourself you constantly find new opportunities. The successful man makes opportunities, so people say, but actually he sees those which others do not recognise as opportunities and is quick to take advantage of them as they present themselves. Undoubtedly there are many cases of unjust dealing in business, yet when you prove that you are capable of doing better work advancement is almost certain to be offered to you; especially if your personality has been developed by the expression of true Culture.

Are you advancing? Are you taking care to develop your Culture, are you applying it to make easier the path that leads to success? Charles M. Schwab has given an answer to any discouraging objection you may make as to the reasonableness of such questions. He said: "The men who miss success have two general alibis: 'I am not a genius,' is one and the other is, 'there are not as many opportunities as there used to be.'" Which is your justification that you use when you are too lazy to strive? Schwab declared that neither excuse holds, since the first has nothing to do with it as very few

successful men are geniuses, and of course the other alibi is altogether foolish. Opportunities increase year by year.

Your Work Should be Congenial

It is true that many men of Culture drift into the wrong jobs—jobs that are unsuited to them. Such men "when they don't get along very well blame everybody and everything except themselves," as Thomas A. Edison said. The thing to do when your work is uncongenial is to find other that is more suitable. Your Culture will be of assistance then. As your mind grows, you develop. "The man who stops changing has stopped thinking, and the man who does not think is drifting on to the rocks," as St. Elmo Lewis well says. Yet with most men and women it is not true that they are in unsuitable occupations. Those who believe that they have a hard time and are unappreciated should seriously ask themselves the question: "Am I getting so lazy that I don't worry about anything except how hard I am working?" The notion that you are unappreciated breeds destructive thinking, and nothing is more injurious in its effect upon your mentality. From destructive thinking comes the destructive habits of tardiness, carelessness, and "scatteration."

Acquisition of New Habits and Efficiency of Employees

We must make habit our ally not our enemy.

Professor James, in his article on habit, which is studied at most of the colleges, says: "We must make automatic as many useful actions as we can and guard against growing into any ways that are likely to be disadvantageous to us. In the acquisition of a new habit we must (1) take care to launch ourselves with as strong and decided an initiative as possible; (2) Never suffer an exception to occur until the new habit is securely rooted into your life. Each lapse is like the letting fall of a ball of string, which one is carefully winding up—a single slip undoes more than a great many turns will wind again; (3) Seize the very first opportunity to act on every resolution that you make."

In judging efficiency of employees much attention is paid by large corporations to habits. One of these concerns, employing hundreds of men and women, keeps careful record on this basis:

1. Accuracy.
2. Appearance.
3. Quantity of work produced.
4. Industry and steady application.
5. Observance of office rules.
6. Care in handling company's property.
7. Courtesy and goodwill toward fellow employees.
8. Initiative (which is of course the same thing as executive ability.)
9. Suggestions made.
10. Number of times late.

11. Number of days and hours absent.

It is interesting to note that eight of these eleven questions relate to habits. And also you know well that even when official records are not kept in such detail the employers of a smaller number of people constantly make such a record of impressions in their mind as to those who are on their payrolls.

Personality in Business

Great ability will not overcome a poor personality. Personality is fully 50 per cent. in attaining success, either in business or social life. Neither ability nor personality alone can guarantee your gaining your ambition, but the two together, blended into a perfect combination, make your victories certain not only in the end but almost day by day.

In this course we have sketched the main points that make for a pleasing personality outside the office; inside the office they are not much different. The neatness that attracts both as to your body and your clothes, the mental poise that Culture develops, a graceful gesture and carriage, a low, pleasant voice and conversation that betrays your Culture, all of these will contribute to push you forward and make your comrades and employers anxious to help you because they admire and like you. Nearly everybody likes to be with and to help bright, sunny, and attractive people. The nurses of grouches and the incorrigibly discontented are soon generally regarded as misfits—as indeed they are.

Dress and Conduct in Business

All that has been said in regard to your dress in the fourth chapter of this work applies very strongly to your relations in business. When a man or woman is careless and slovenly in dress the power of suggestion is such as to make people suspect that there must also be slovenliness in work. Foppishness is out of place in an office on the part of men; and most men object to a woman presenting an afternoon tea appearance instead of appearing as appropriately clad as the business women of their acquaintance.

Tact, if not the desire to please for selfish reasons, would seem to suggest that any man or woman should dress to satisfy his or her employer, and not himself or herself. There has been much vain discussion in newspapers from time to time as to the rights of office men and especially of women to dress as they choose. But after all, promotion, salaries, and continuance in a good position, are dependent upon the pleasing of the employer, or chief, and any of us would be foolish to run counter to known prejudices. Hence, a man of Culture will avoid in the office the soft collars against which so many are prejudiced, and also will not wear bright-coloured neckties, fancy socks, or flashy jewellry. You must radiate smartness and neatness as does the man cleanly shaven, or the woman with well-cared-for hair and both men and women should have immaculate hands and nails. Your hands are always

under observation when you are at work. Ill fitting and untidy clothing has a demoralising influence on your own personality, and injures your impression upon others.

Most people who sit at a desk all day get into the habit of slouching at the waist. This will interfere with your carriage. Sit up straight when you work, as you have been advised in Chapter V; you will feel better and do better work. Slouchy positions affect the mind and cause slouchiness in thought. So, again, when you move about the office let it be with a graceful carriage, since if you drag your feet and slouch in your walk you will create a bad impression.

Brightness, cheerfulness, and alertness are in demand. Your personality must be impressed upon every one; not by offensive "pep" and an overstrenuous ostentation, but by your appearance and your glance, your manner and your words. Be quick and clean cut in your replies to questions. Do not hesitate to make suggestions that you really know to be good, but be modest in putting them forward. Stubborn, obstinate, and self-willed people are annoying, and conduct of that sort is also an indication of a lack of Culture.

The Importance of the Power of Decision

The great handicap to business success that sometimes blocks the progress even of those who possess ability and personality is indecision. To cure such

a habit lies well within your power, and if you are a victim of this habit that dissipates mental power it is your own fault. The man who makes up his mind quickly has the best chance of success; to be unable to act without consulting with other people fosters a spirit of dependence that injures the power of initiative and decision that characterises all men and women of great executive ability. Undecided people who are forever delaying annoy everybody. An employer who is vacillating communicates his indecision to everybody else. As Shakespeare said:

> Our doubts are traitors
> And make us lose the good we oft might win
> By fearing to attempt.

Consider well before you act, and then put your heart and soul into your decision. The great captains of industry are those who decide quickly, and all of them at times make mistakes but they profit thereby. This is what each one of us should do. The wise man appreciates the mistakes he makes and learns from them, and hence does not make the same mistake twice. Read again and both study and apply to your business career the lessons given in Chapter III and its exemplification on the cure of indecision.

Make Sensitiveness an Asset

Sensitiveness and worry are two other habits that interfere with business success. The habit of look-

ing on one's self as a poor, miserable creature is certain to insure failure. You must never admit that you are unequal to any difficulty that confronts you. If you carry yourself with a self-confident air you will not only impress others but, what is equally important, your own belief in your success will aid you to attain it.

Properly disciplined, developed, and perfected, your sensitiveness may be made an asset. A certain stage fright that in the case of many great men has had to be overcome, is but an evidence of sensitiveness to impressions, a sort of intuition that is, indeed, a very good and serviceable quality. McKinley was one of our most popular Presidents; his very great sensitiveness to the thoughts of other people was a source of his strength in that it gave him a power to understand what they thought and hence prevented him from making mistakes. Quickly he acted on the impressions thus received, and seldom was he misled. We all know great business men who have the same sensitiveness and responsiveness to impressions. These do not show their sensitiveness any more than did President McKinley, but although the martyred president was one of our most dominating, graceful, and convincing of speakers, he told a newspaper friend of his that he never rose to make a speech that his knees did not tremble.

Successful men and women conquer their sensitiveness and harness it to the chariot in which

they ride to success. They may feel a timidity, but they refuse to allow it to appear. There are three points that you must fix firmly in your thoughts:

1. My sensitiveness is not a defect, but it is a part of my mental equipment.

2. I intend to make it serviceable to me.

3. I shall not allow others to feel that it has caused embarrassment to me. I shall use it to sense the opinions of other people but I shall act upon my own judgment as to whether it will be beneficial to me and my interests.

Do not let your sensitiveness persuade you to a compromise or any lack of decision. A compromise is a device by which neither the right nor the wrong thing is done; therefore it can be in no way wholly satisfactory.

Worry is often a form of sensitiveness. To waste time in fretting and worry is to drain the stores of nervous energy and not only jeopardise the success of what you are planning but to increase your susceptibility to a destroying habit. A lack of continuity of purpose is fatal to ambition; indecision, worry, and misdirected sensitiveness are contributors to such a lack of persistence.

Do not Become Careless or Ill Tempered

Two other habits that are handicaps are shiftlessness (or carelessness) and inability to keep one's temper. Carelessness is responsible for more mis-

takes than ignorance, and is much less excusable. The shiftlessness is often due to association with slipshod persons who lack ambition; shiftlessness is truly contagious, and to associate with those who are victims of the habit is liable to kill our own ambition. There are always people in any office who pride themselves on doing only "that kind of work for which I was hired." Such persons are not executives, and are unlikely ever to be put in charge of anything. The person who tries to get through his work as easily as possible and takes no care as to how well it is done is building a foundation for failure. In most such cases, as in many other bad habits, it is largely a matter of thoughtlessness. Any occupation in which a person is engaged, may easily become a course of instruction to aid in the acquiring of that all-round knowledge which is so useful an addition to perfection in some one particular specialised field.

Ill temper of course makes enmities that may persist for a very long time, besides filling our minds with evil, destroying thoughts that do damage to our Culture. The hostility and antagonism that one's ill temper may breed may affect the whole career. To control your temper, even under trying circumstances, will go far to make you the master of any situation. The person who is perpetually declaring, "no one can impose on me," or "I won't stand for it" hurts himself far more than he hurts any one else. Generally he is despised, and often there is

a temptation to his fellows to try to impose on him, just as if it were a game to be played. You know how most people delight in teasing those who lose their temper easily; it is a cruel habit but a human trait, and a person of Culture is ashamed to be the butt of those who love to tease him into anger.

Any one can learn to control a temper however strong. It is only necessary to keep the emotions well in hand and tell yourself, when tempted to fly into a passion, that it is a very foolish thing to do. The man who is cool under all circumstances becomes a master of men as well as of his temper. There is much to be lost by betraying anger and there is seldom anything to be gained. One of the most successful of big business men declared that he never lost his temper except premeditatedly. Therefore his anger was dreaded. With most people loss of temper is regarded as merely a boorish irritability and it never receives any sympathy except from those who profit by our weaknesses and therefore encourage us in them.

Live up to Office Rules

Those foolish people who are always asserting that "no one can impose upon me," are also those who break office rules. You must observe office rules. There are people who believe that though they break them they "get away with it"; but these persons are the first to be discharged when cuts are

made in the office force, and the last to get their pay increased. An office cannot be run haphazard without rules; in fact, you cannot run your own life without such. When a man has been late, if he makes up for it by staying late, he is arbitrarily arranging a schedule that may put the whole office force out of kilter. Train yourself to get up on time; it is a good discipline for your will.

Office rules that you should make for yourself are, to avoid devoting time to social amenities in the morning and wasting time in gossip instead of working; and also decide to discourage friends and acquaintances from calling you on the telephone. Do not use the telephone unless it is important, since it annoys and distracts people. And on your arrival instead of gossiping, content yourself with the cheery "good morning" that greets with an expression of good will the others in the office; but do not relate your experiences during the hours since you left. Even though they should interest they are decidedly out of place. But be sure to be pleasant in manner, for even a bad night is no excuse for being snippish or snappish.

The novice in an office finds it difficult to live up to the office rules as well as those to which his own judgment may have made for him. There are always tempters in the guise of counsellors, whose words deceive us because they have a false appearance of solicitude. With earnest words and sympathetic smiles they try to persuade us to be dere-

lict to our duties and our better self. They seem to busy themselves with spoiling the lives of others, and are usually unconscious of their crime in so doing. They usually talk about the freedom to live one's life, with absolute forgetfulness that the interdependence of human beings is such that the bitterness of regret may follow to-morrow the thoughtlessness of to-day; and perhaps a day's careless pleasure may have its atonement in the wrecking of a life.

Such persons do as much harm in killing enthusiasm, as in any other effect that follows their insidious temptings. Success in this world is largely a matter of enthusiasm. "Nothing was ever achieved without enthusiasm," said Emerson. An absolute devotion to whatever we have in hand, and a determination to make it worth while, not only for the ultimate result, but also because of the delight in doing any kind of thing well, is surely necessary for success in any line of endeavour. Enthusiasm can come only from concentration, and is created by it. Dewey, the psychologist, asserts that "the key to success in all achievement is the control of the attention," which is in perfect accord with Emerson's maxim.

Some Rules for Business Success

Occasionally in this work reference has been made to Baron Rothschild's "Rules of Business." This Rothschild, the first of great bankers to win

eminence, asserted that the following maxims are all-important to those who would succeed:

"Carefully examine every detail of your business.
Be prompt in everything.
Take time to consider, but decide positively.
Dare to go forward.
Bear trouble patiently.
Be brave in the struggle of life.
Maintain your integrity as a sacred thing.
Never tell business lies.
Make no useless acquaintances.
Never appear as something more than you are.
Pay your debts promptly.
Shun strong liquor.
Employ your time well.
Do not reckon upon chance.
Be polite to everybody.
Never be discouraged.
Then work hard and you will be certain to succeed."

To these rules we might well add that of old Commodore Vanderbilt, who gave as the great secret of success: "Work hard and keep your mouth shut." Also that of E. W. Bok, which was: "The successful man of to-day is he who knows how to do one thing better than any other man can do it."

The Qualities of a Good Employee

Observable habits influence the promotion of any

one in a business. They not only help inside the office but often become so conspicuous in this day of inefficiency that those who possess them receive tempting offers from other concerns.

The habits that seem to be most appreciated are those that are a part of the second nature of those who have developed their Culture. Such habits are: loyalty, trustworthiness, fixity of purpose, and that sympathy which manifests itself in tact. One employer of many men, who has seen many millionaires graduate from his tutelage, has declared that a good employee, the kind of man to whom all things are possible, must possess these five qualities:

He must have an agreeable personality.
He must be trustworthy, reliable, and dependable.
He must be diligent.
He must have judgment.
He must have good manners.

Each one of these qualities is an essential part of Culture, and is as certain to win in social life as in business life. Now that business demands a higher grade of men and women such Culture is absolutely indispensable to achieving success. To these should be added the positive dead-in-earnest enthusiasm that creates confidence and is not an exaggeration, and that physical health which has become so essential in these days of the strenuous life that began just before Theodore Roosevelt discovered there was such a thing and which to-day demands that

your physical and mental energy shall always be great, with powerful resources in reserve. Training for such may be had from day to day by avoiding late hours and bad food and seeing to it that you will not be out of sorts in the morning. Depressions almost always are due to neglect of the rules in health. Note the advice in exemplifications of Chapter II.

Importance of Tact in Business

The "tact that tells" must be shown not only with your employer or chief but with your subordinates, your fellow employees, and all of those with whom you come in contact. Tact is that quality which makes friends of everybody, enemies of none, and yet has its own way. It increases with the development of Culture; therefore in each chapter it has been told how to apply it in various situations. One way to show it in an office is to avoid saying sharp and sarcastic things or making disagreeable innuendoes. The temptation is sometimes very difficult for a witty person to resist; but it is what the college boys call "footless." Saying such things only makes enemies, and those who applaud really are in dread lest they in turn be made the target of your shafts: hence they are inclined to minimise the effect of such a possibility by covert sneers behind your back.

Tact then is merely a matter of giving thought to other people besides to yourself. It is not un-

selfishness; it is the highest kind of thought and intense in its selfishness, for you are certain to profit by it. This work will have failed of its purpose if it has not taught you to think. Technically, thought is merely a development of the imagination, and how to exercise that quality will be discussed in Chapter XXIV. It implies knowledge well rounded such as is given by the study of the Science of Culture. It brings about efficiency in business and in your personal life. "Because a man has a mind it does not follow that he can think correctly," declared Doctor Swain. You must visualise the important thing to be done and discover the reasons for doing it, its results and the value to you and its value to your concern. There are few people more practical than Henry Ford, whose "tin Lizzies" clutter up the highways of America. The Chicago *Tribune* in his million dollar libel suit against it, successfully sustained its charge of his illiteracy. Yet in his office there are framed these lines by Berton Braley, which he asserts are his stimulation:

THE THINKER

"Back of the beating hammer, by which the steel is wrought,
Back of the workshops' clamour the seeker will find a thought,
The thought that is ever master of iron and steam and steel;
That rises above disaster and tramples it under heel.

* * *

Back of them stands the schemer—the thinker—who drives
things through;

Back of the job the Dreamer, who is making the dream come true."

The Application of Efficiency

Probably one of the best examples of the application of thinking in business—and certainly one of the most spectacular—is found in F. W. Taylor, known now all over the world for his exploits. He showed the Bethlehem Steel Company how they could cut in half the cost of shovelling materials by 600 men, and yet increase their wages 50 per cent. This he did by the development of a science for each element of a man's work, replacing the old rule-of-thumb method. "Thought," declared this genius, "is 75 per cent. analysis and 25 per cent. common sense."

"Efficiency methods" such things are called, but that does not mean the kind of efficiency that by petty economies and interference with morale momentarily saves a few dollars a week. It is the sort of efficiency that each of us should apply to the day's work. Victor Hugo declared: "He who every morning plans the transactions of the day and follows it out on that plan, carries a thread that will guide him through the most busy day." Hugh Chalmers, who earned $6,000 a month from the National Cash Register Company before he went into the automobile business for himself, and who Patterson said was well worth the salary, always had on his desk a list of "the ten

most important things to do to-day," and concentrated his efforts on these, taking up other things only when they were unavoidable. Such sort of systemisation might be applied by each one of us to our daily work, and the spare time be spent in originating new things not only for us to do but to keep others employed. We fail, some one has said, only because we do not attempt more. The man whose day is most crowded seems to be the one who has accomplished most at the end of the day.

From the investigation of F. W. Taylor, to which allusion has been made, a valuable lesson can be drawn by each one of us. It shows that however familiar any of our employments may be there is possible room for improvement. W. C. Redfield, one of Hoover's predecessors as Secretary of Commerce, declared in a public address some years ago: "A thing is not right because we do it. The best of us have much to learn. We can't afford to be deceived about ourselves. It is better by self-analysis to find and correct our faults than to have others do it for us."

Analysis your Personal Efficiency

This idea of efficiency and self-analysis is by no means as novel as we imagine. It has been applied to themselves by the great thinkers for many centuries. It is this that equipped them to become leaders. Frederick the Great had the idea nearly two hundred years before it became an announced

business principle, and no modern business expert could express the idea any better than did the King of Prussia when he said: "Men suffer most from lack of application in forming a clear idea of the subjects upon which they are employed."

Unless we take time to think we are almost certain to suffer unpleasant consequences and will be forced to take time to repent.

A test for you to apply to yourself to judge your personal efficiency is given as one of the exemplifications to this chapter. Be sure that you apply it to yourself if you are ambitious and wish to succeed in business. You should make the necessary discoveries about yourself and your fitness for success in any business before you enter it, and not afterward. Even if you are now engaged in a business, self-analysis and an analysis of the business will, perhaps, show you that you should make a change; and if this is true the sooner you find it out the better. Usually, though, it will be found more practical for you to develop yourself in those directions where your self-analysis reveals shortcomings.

Often a few small changes in yourself will result in a wonderful increase in both your business and social efficiency. Sometimes the bad habits that you discover and learn to conquer and the difficulties that vanish before your courage become valuable aids in the development of your Culture and in giving you that mastery of self which alone can lead to the mastery of others.

Don't be a Trouble Maker or Time Waster

No man can win business success single handed and alone. He must have friends, helpers, and supporters or he will fail. Such are ready at hand among your fellow workers if you will learn how to use them. Your fellow workers will be divided into two classes: those who are friendly, and those who are trouble makers. We all know the trouble makers; they exist in every office or shop and are disliked sometimes to the point of hatred. She, and sometimes he, criticises her fellow workers, carries tales, is discourteous and dissatisfied. The result is friction, and the wise employer discharges him or her; and no one is sorry to see the trouble maker go, since everybody has suffered by his presence in the office.

One class of trouble makers is the person who is always making jokes about anything, everything, and everybody. Superficially he may seem to be popular, yet usually is well hated. Never ridicule anybody; it not only shows a lack of Culture on your part, but you must bear in mind that nearly every office joke costs you a friend. Is it worth it?

If you have flippant ways, no one will take you seriously. An office cut-up never becomes a general manager. Even among salesmen the man who tells funny stories is rapidly giving way to the man who studies his goods and his customers. The man who is always interrupting other people who are

working by asking: "Have you heard this one?" is recognised as a time waster.

Cultivate Dignity and Reserve

Dignity and reserve are qualities that it pays to cultivate since they bring respect, and from such people are chosen the superintendents and general managers. Whether at the head of a large or small business they win success, since the respect they inspire gives people confidence in their integrity and earnestness.

All undue familiarities should be discouraged. Yet you must show an interest in other people's joys and sorrows. Be quick to congratulate on any good fortune and also to condole with those who suffer. The congratulations will be a great aid to making people feel friendly toward you, especially if your words seem sincere and without a trace of envy. Hopeful, encouraging words extended to those about us make us the most useful friends and well wishers. It is not hypocrisy to be agreeable; it should become a part of your nature, as it is of all people who learn to develop their Culture. Apply to your conduct with your fellow workers the rules that have been given in Chapters VI and VII for the selection of acquaintances and the cultivation of friends.

Remember that most of your fellow workers can teach you something. Our daily tasks whatever they may be, form the greater part of our education.

When you converse with business associates you should bring around the conversation to a subject that the man or woman knows best; in nine cases out of ten he will like to talk to you about it, and you will learn something. There should be as little visiting as possible in office hours, but if there is conversation, steer it yourself; do not let it drift.

Be Self Confident and Straightforward

Above all in your relations with your fellow workers and, indeed with all with whom you come in contact in business, never let any betrayal be made of a lack of self-confidence. Your questions may be flattering and should be, but you must not show a lack of knowledge of your own specialty. For more than two thousand years the Chinese have had a proverb which runs: "He that does not believe in others finds they do not believe in him," and it is just as true that he who does not believe in himself finds that others do not believe in him.

You should be always frank and straightforward in dealing with your chief, whether he is your employer or the head of that department of which you are a part. You want him to have confidence in you and you cannot get it except by being frank. If you occupy any sort of a confidential position you must remember to be discreet, and always be watchful lest you betray your trust unknowingly. The best rule to adopt is simply not to discuss confidential matters with any one either at home or in the office.

Resist the temptation to make a show of knowledge of business secrets. If asked outright in regard to anything of this kind it is much better to say, "I do not know," instead of "I can't tell you." Evasive answers seldom please anybody.

Be strong and assertive but without being offensive. Avoid any show of too great humility, especially the hypocritical humility that is worn merely as a mask.

If by your manner you show that you feel your employer is imposing on you it only serves to irritate him. Carelessness about little things will make your chief a nagger; of course he does not like to be put in such position nor should you enjoy being constantly criticised. Do not show resentment when he finds fault; bear in mind that he, too, has his troubles.

Do not Make Excuses or Argue

When you make a mistake it is best not to make excuses unless you have a good one. People who are always trying to justify themselves are bores. Profit by the mistake so that you will not repeat it. If you had a real reason for doing or not doing something it is all right to explain if you are able to give reasons instead of excuses. The reasons, if good, will impress your chief. Some years ago a writer who had much vogue in writing advice to workers declared that an employee should not do anything without asking why, if he did not already

know why. This developed a very large number of office assistants who were of great annoyance to their chiefs; especially since their questions were often so frequent and persistent as to become positively a nuisance and sometimes impertinent. Try to find out yourself the whys and wherefores instead of becoming an offensive interrogation mark. Your chief cannot spare the time to tell you why he wants things done. Your part is to do the thing and do it well, and sometimes the explanation would require more time than your chief might be able to afford. More than this, there is a danger that your questions may display some deplorable ignorance on your part.

Arguing with your chief is a very bad policy. He wants things done his way, whether it is the right way or not. There is a story told of an epitaph on the tombstone of an automobilist who was killed in a collision. It is:

> Here lies the body of William Jay,
> Who died maintaining his right of way,
> He was right, dead right, as he sped along,
> But he's just as dead as if he'd been wrong.

The right thing to do is to obey your chief and later if you think you know a better way tell him *afterward* modestly and in simple deferential words; but be certain that you know what your suggestion means and that you are pretty sure he has no reason for a contrary policy that he does not care to reveal.

Business Demands Courtesy

There are some people who have so exaggerated a sensibility that they object to saying "sir" or "madam" to their chiefs. When they neglect to do so they show that they lack a knowledge of the Cultured way. It is the office, not the man, whom you address as "sir," just as in the army a man so speaks to his superior officer. When you are advanced you will expect deferential treatment from your own subordinates. Of course you should not be forever saying "sir," interlarding your sentences with the word. You may say "No, Mr. Wallace," or "Certainly, Mr. Wallace." The curt "yes" and "no" should be used as little as possible in any conversation, either in business or in social life.

Even though you have a social acquaintance with your chief outside the office, or have known him for many years, you should address him as "Mr. Wallace" instead of "Bill," using the same name that other people of the same rank as you in the office use, when you are in the presence of others; and indeed you should do it when alone with him in the office. On your own part do not be too free in calling your fellow workers by nicknames, since it is apt to encourage familiarity; naturally, however, if everybody calls any one "Bill" or "Nellie," you would follow the office custom. But when a man is promoted, drop the nickname and call him "Mr. Wallace" when other people are around.

Authority Need not be Paraded

When you become a chief realise that it is not the private office or your name on the door that gives you real authority. If a man knows you know, and you know he knows you know, you do not need to make any parade of authority. Authority is the impression of yourself that you have fixed in the other man's mind.

On becoming a chief you should very gradually discourage any little familiarities. This may be done so gently that no resentment will be felt. But continue to call those of your subordinates whom you like and trust by the old nicknames, especially when other people are not around. Some of your subordinates will be very sensitive if you neglect to do so. In this you must be guided by your knowledge of the man's moods and disposition. But always remember that dignity, if carried gracefully and without affectation or superciliousness, is becoming.

If you are a chief you must make yourself respected, not by words or discipline, but by your manners and personality. Avoid being discourteous to your old associates, since your promotion does not justify you in abandoning your manners. Most acts of discourtesy occur because people do not think. It is seldom that any one intends to be rude. Do not insult any one needlessly, and be careful not to always carry a chip on your shoulder, looking for

insults and suspecting that every one is trying to insult you.

Courtesy is the lubricating oil that lessens friction in business as well as social life. Do your share always, whether you are a chief or a subordinate, to make things run smoothly. Such reciprocity makes for an *esprit de corps,* or team work, that benefits everybody. Much of the team work anywhere, is due to the kind of example that is set by the chief; so if you are one yourself bear this well in mind. Be just, courteous, and patient, and do your own part of the work with the care and attention that you wish others to practise. "You will never have the right team work unless each man is looking after all of his own job, and all of the others know he is," said John N. Willys, of the Willys-Overland Company.

Conduct Toward the Opposite Sex in Business

In every phase of life men and women can show their Culture or its lack by their conduct toward members of the other sex. Business is no exception. The invasion of a high class of men and women of Culture into business has much raised the standards of politeness, and it is our duty as business people to see that such standards are being constantly raised instead of lowered.

The rules of Culture governing the relations between the sexes are not suspended because they

are at work in the same office, shop, or factory.

But business and social relations should not be mixed inside the office, nor should a woman allow any man in her office to take her to luncheon. Don't be cold and distant to the opposite sex, but avoid familiarities and of course any approach to a flirtation. If such are carried on at all they should be outside of business hours. It is much better to be too strict than too informal in such matters. Business girls who encourage flirtations find that they not only interfere with work but actually lose them the good opinion of both sexes. Nearly every employer harbours resentment against women who try to "parlourise" their offices by coquettish manners. Nor must a woman in business expect all the little attentions that she would receive in society.

While manners are necessary in business life, there are different ways of acting. If for instance a woman is office assistant to a man, she must remember that she has been engaged to help him; and if either is to wait on the other, it is her place to do it when in his office. One woman employed as a man's stenographer complained of the rudeness of her chief. "He certainly would have picked up papers for a lady caller in his home. A business woman is a lady even if she has to work for a living," she asserted. This young woman overlooked the difference which we have noted. Yet that em-

ployer, or any other who possessed Culture, probably was careful to take off his hat in her presence, to stand aside to let her pass and also showed her many little courtesies because of her sex.

No man in an office should grant a woman any favour because of her sex, since that entitles her only to politeness. One little form of politeness is always to call a lady "Miss Brokaw," not using her first name in the office, even if you do so outside. In the same way a woman of Culture will address a man who is her equal or superior in the office as "Mr. Buckley." The foreign custom of calling a woman employee "Jones" without the "Miss" is not followed in American offices where the men are gentlemen.

The Manner of a Woman's Conduct

When a woman finds that she cannot preserve her self-respect in the office in which she is employed she should find a new position. If she conducts herself with dignity she will find that she will not be treated with familiarity. When a pretty woman is offered attentions she should refuse them. Any woman knows how to freeze an undesired admirer into good sense. Besides the danger to her reputation she also discredits herself as a worker if she shows susceptibility to the other sex. She places herself in the ranks of those who are working only to capture husbands.

A story is told that is in point. An employer said to one of his men: "Hawkins, I want to speak to you regarding your attentions to Miss Sweetly during office hours. I engaged you as billing clerk. Nothing was said about cooing. That's all for the present."

Above all, the woman of Culture should avoid flirtations with her employer. As a rule these will not be offered unless she seems to invite them, and in such case the experience is apt to be disastrous for her—whether he is a man of Culture who resents her advances, or a low fellow who is willing to take advantage of them. The average business man is neither a Don Juan, seeking to break all hearts, nor is he like King Cophetua, who in the romance married the beggar maid.

The winsome woman must always be on her guard. No woman need ever be kissed twice against her will. Do not be so cowardly as to allow your employer to insult you with his attentions. You may be sure that if he doesn't treat you with respect now he will treat you with less later. The woman who is willing to permit her employer to become her social friend should observe the precepts that have been given in other Chapters, and see that business and social life are not mingled. Study especially the instructions contained in Chapter XIX. Bear in mind that if you deviate therefrom you will not only get a false start in your relations with your employer outside the office, but

you will lower yourself in his estimation and lessen considerably any chance of wearing a wedding ring purchased by him.

One of O. Henry's stories contained a warning. It is the one in which "Piggy" approached with flattering attentions, apparently forced to do so by a girl's good looks. Nellie saw in Piggy merely a good thing. She greedily grasped the theatre tickets, dinners, taxicab drives, and other luxuries which she could never afford. She thought she was getting all these things for nothing; and she really had no idea of giving that return which the average man expects in such circumstances. The result to the Nellie in such cases generally is that she becomes *déclassé* and treads what Mrs. Gilbert called "the primrose path of discreditable comfort" until she is engulfed like other wrecks in the maelstrom of the city.

When a man yearns for something he cannot afford immediately he saves up for it; he does not try to get something for nothing. Women cannot hope to escape unscathed in a bargain in which they are trying to get something for nothing.

Exemplifications

Tests of Your Personality

Apply these tests to ascertain whether you have that pleasant personality which is such an aid in business life:

Are you liked by your fellow workers?

Do you get along well with everybody in the office?

Do you try to make yourself liked?

What could you do to make yourself better liked?

Who doesn't like you? Why? Are you to blame?

Are you courteous to others in your office? Do you reveal your Culture in your conduct toward subordinates as well as equals?

When you have a grouch, do you show it? What good does it do you? Or anybody else?

Do you resent it when you are criticised?

Do you show resentment when your employer or chief speaks harshly to you?

Do you gossip about other people?

Do you behave so as to make them gossip about you?

Are you jealous and suspicious of fellow workers?

Why are you jealous? Is there any real reason for it?

Are you always neat and dressed in good taste according to the standards laid down in Chapter IV?

Do you control your temper and preserve the mental poise recommended in Chapter III?

Is your voice pleasant and agreeable as suggested in Chapter VIII?

Does your correct use of words show your Culture?

Do you try to be cheerful and uncomplaining?

Do you find fault with others more often than is necessary?

Tests of Personal Efficiency.

Be your own efficiency expert. Subject yourself to careful self-analysis. Ask yourself these questions:

Am I a hard worker?

Do I ever do anything that I was not hired to do?

What did I do last week in addition to my routine work? Make out a list.

Would I make a good manager of men? Who says so? What have I done that proves it?

Am I trustworthy? Do I have to be watched or could I be trusted to see that others did good work?

Do my chiefs respect me?

What men in high position in my office fail to respect me? What have I done to make them distrust me? What can I do to make them regard me in a more favourable light as an efficient person of developed Culture?

Have I self-confidence? Am I able to do whatever I attempt? Does anybody else think so? Who does think so?

Am I easy to anger? What have I lost by losing my temper? How many times have I lost my temper during the last month? What was it all about? Was it worth while? Shall I lose my temper again?

Am I punctual?

Do I work quickly enough so that the people

I am associated with are not delayed by slowness? What can I do to speed up my work?

Do the customers that come in contact with me like me? Who doesn't like me? Why? What shall I do to win that customer's good will the next time he comes in contact with me?

How do I feel about my business? Do I like it? Do I think I could do better at something else? Who thinks I could do better at something else? Why?

Am I abreast of the times in my job? Do I study to improve myself? What have I studied recently that has been of value to me in my work?

Test Your Business

If you are at the head of a business of any kind, or if you own a business, you should make a self-analysis to see whether you are progressing in it. Ask yourself these questions:

What trouble did I have with employees last week? Was I to blame?

What trouble did I have with customers last week? Was I to blame?

In either of the cases would an impartial person say I was to blame? Think of some person who would be an impartial judge; then look at things from his point of view and ask yourself, "Would he say I was to blame?"

Are my employees doing better work?

Which employees are doing this better work? Have I done anything to encourage them?

Which of my employees are doing poorer work? What am I doing about it? Have I done anything to make them do better work? What could I do?

Have I been buying as well as usual? What bad piece of buying did I do last month? What good piece of buying? How do I know it was a good piece of buying?

Is my business doing as well as last year? What makes me think so?

How does the cost and receipts of my business or department compare with last year? Why is there a change? Why is there no change? What should I do about it?

Is anybody else running a similar business or department better than I run mine? Why is he doing so? What method of his could I use to my good advantage?

How to Plan Your Work Efficiently

You cannot do a good day's work or make the best use of your time in any way unless you organise the day so that time may be your servant instead of your master. This applies to the housewife or any other worker. If you do not push your work, it will push you.

Every successful person in business operates on a schedule. Would you suspect that Theodore Roose-

velt worked on a schedule; not only when in the White House but before and after he became President of the United States? Here is an account printed in the *American Magazine,* when he was president, showing that he was the very incarnation of order and regularity in his work:

"Every morning during the Colonel's term as President Secretary Loeb places a typewritten list of his engagements on his desk, sometimes reduced to five minute intervals. And no railroad engineer runs more sharply upon this schedule than does he. His watch comes out of his pocket; he cuts off an interview, or signs a paper, and turns instantly, according to his time-table, to his next engagement.

"If there is an interval anywhere left over he chinks in the time by reading a paragraph of history from the book that lies always ready at his elbow, or by writing two or three sentences in an article on Irish folklore or bear hunting. Thus he never stops running even when he 'stokes the fire.' The throttle is always open, the engine is always on a full head of steam. I have seen schedules of his engagements which showed that he was constantly occupied from nine in the morning, when he takes his regular walk in the White House grounds with Mrs. Roosevelt, until midnight, with guests at both luncheon and dinner. And when he goes to bed he is able to disabuse his mind instantly of every care in the world and goes straight to sleep; and he sleeps with perfect normality and on schedule time."

The man who has no system such as that used by Colonel Roosevelt and all other big business men is the one who is always complaining that he is rushed to death.

Here is a copy of the schedule for his day's work that W. H. Ingersoll, the watch man, has always before him:

DUTIES	APPOINTMENTS
	9.
	.15
	.30
	.45
	10.
	.15
	.30
	.45
	11.
	.15
	.30
	.45
	12.
	.15
	.30
	.45
	1.
	.15
	.30
	.45
	2.
	.15

DUTIES APPOINTMENTS

.30
.45
3.
.15
.30
.45
4.
.15
.30
.45
5.
.15
.30

These he checks as they are accomplished.

"Our energies may be wasted, and our genius may be misapplied," said John V. Farwell, founder of the John V. Farwell Company, "unless we can guide them to definite ends; unless we use our forces to get specific results."

Think Beyond Your Job

"There is no expedient to which a man will not resort to avoid the real labour of thinking," said Sir Joshua Reynolds.

When the foregoing sentence was brought to the attention of Thomas A. Edison it made such an impression on him that he had it printed on a placard and posted in his plant at Orange, N. J.

In an interview in the *American Magazine,* Edison explained why he did this. He said:

"It is because they do not use their thinking powers that so many people fail to develop a creditable memory. The brain that is used responds. The brain is exactly like any other part of the body: it can be strengthened by proper exercise, by proper use. Put your arm in a sling and keep it there for a considerable length of time and when you take it out again you find that you can't use it. In the same way the brain that isn't used suffers atrophy."

Charles M. Schwab, who rose from $2.50 a week to a salary of a million dollars a year at the age of thirty-four tells in his book "Succeeding With What You Have," the importance of thinking beyond your job. These are his words on the point:

"It has been my good fortune to watch most of the present leaders rise from the ranks and rise step by step, to places of power. These men I am convinced are not natural prodigies. They won out by using normal brains to think beyond their manifest daily duty. American history is spilling over with men who started in life even with the leaders; with brains just as big, with hands quite as capable, and yet one man emerges from the mass, rises sheer above his fellows, and the rest remain.

"There is not a man in power at our Bethlehem Steel Works to-day who did not begin at the bottom and work his way up, round by round, simply by

using his head and his hands a little more freely and a little more effectively than the men beside him. Eugene Grace, president of Bethlehem, worked in the yard when I first knew him. Mr. Snyder was a stenographer; Mr. Matthews, a draftsman. The fifteen men in direct charge of the plants were selected, not because of some startling stroke of genius, but because day in and day out they were doing little unusual things—thinking beyond their jobs."

Alfred C. Bedford, president of the Standard Oil Company of New Jersey, in an interview reported by B. C. Forbes in *Forbes Magazine,* said:

"When I got a position as an office boy I was always on the alert to make myself useful. I often volunteered after my own work was done to count the cash with the cashier, to draw up balances for the book-keeper, make up vouchers, carry the books to the safe, and do every little job I could see needed doing. I was soon assigned to do the running for an expert accountant, who came to organise the whole system of accounts of book-keeping. Instead of merely getting out vouchers and other papers that he called for I asked to be allowed to count up columns of figures, compare vouchers, and do other statistical drudgery. In appreciation the accountant began to teach me not only ordinary book-keeping, but the principles underlying accountancy, and the fundamentals of recording and analysing business transactions.

"I applied myself diligently to this work, study-

ing at home at night, and it was not long before I graduated from office boy to a position of greater responsibility than that of a routine book-keeper. This first promotion I attributed to my willingness to do more than was expected of me and to the insight I then obtained into business methods. This gave me a grasp and a vision such as the average clerk in an office too often fails to cultivate because of the machine-like performance of his allotted tasks.

"My advice to every young man would be this:

"Do everything you are told, and do it with all your heart and strength willingly, cheerfully, enthusiastically—and then look around for more to do.

"Don't measure your work by hours, but by what is accomplished from the time you enter in the morning—and be early rather than late—until the place closes in the evening; and don't quit the moment the place officially closes if there is work still to be done.

"Read and study and think along the lines of your business. Learn what it is all about: what service it contributes to making the world go around comfortably and efficiently. Cultivate the habit of looking ahead and acquiring as much foresight as possible. Have imagination and vision."

How to Increase Your Executive Ability

Executive ability means the power of initiative to organise a department and delegate part of your

work to subordinates. The man who is always entangled in details will never rise above them and so will be entrusted only with such things for the whole of his lifetime. "The executive's chief business is to organise, deputise, and supervise," said E. P. Ripley, president of the Sante Fé Railroad.

In John D. Rockefeller's "Random Reminiscences," he tells how he first handled details himself and then turned them over to others. In his days there still existed a belief in Benjamin Franklin's maxim that a thing could not be done well unless you did it yourself. But Rockefeller declared: "My methods of attending to business methods differed from those of most well-conducted merchants of my time and allowed me more freedom. Even after the chief affairs of the Standard Oil Company were moved to New York, I spent most of my summers at my home in Cleveland, and I do still. I would come to New York when my presence seemed necessary, but for the most part I kept in touch with the business through our own telegraph wires, and was left free to attend to many other things which interested me."

Rockefeller always selected very big men to help him. As long as he knew that by his personality he could dominate them he was certain to benefit. Many men seem to think that because they themselves get plenty of money out of a business their assistants should not be well paid. Big millionaires

like Rockefeller, Marshall Field, Carnegie, and Morgan acted on different policy, and left a whole train of millionaires following them as the "big chiefs" grew in importance and power.

It is strange that so few business heads understand that everything that their subordinates do redounds to their own credit. But the really big men realise this.

The way, then, to increase your executive ability is to pick out good men to help you and to tie them to you "by hoops of steel," so they will be loyal. You must not only make them help you but you must help them, and you must realise that for everything they gain you will gain more.

The good executive is unstinted in the praise he gives to his subordinates, also in that which he gives them to his own chief.

You cannot expect to win a promotion if you are necessary in the job that you now hold. Thus to get an advance you must have trained some one to do the work you have been doing so you may be no longer regarded as indispensable in the subordinate position. And when some one whom you have recommended has secured a promotion as a result you must uphold him and see that he makes good. If he does not do so, it will be a very severe reflection on your judgment of men and may handicap you in making people believe that you know how to pick capable assistants.

You must ask yourself whether you know how to delegate work to competent people. If you do not know how, you must learn.

You must organise thoroughly the duties of the position you now hold so that you can show any one in a very short time how to step into it and do as good work as you did.

As fast as you gain promotions you must follow the same policy of mastering your job, simplifying the routine, and training some one to act as your successor.

It is by such steps that all great men have climbed up the ladder and captured the really big prizes for themselves.

How to Handle Callers

One of the greatest consumers of the time of business men are their callers. These of course, must be treated politely not only because of your Culture but for reasons of policy.

Various systems have been adopted by the shrewdest business men. No man had more callers and disposed of them more quickly, politely, and satisfactorily than did Theodore Roosevelt when he was President. George Fitch in the *American Magazine* described the process which was used. Fitch who had called with a congressman wrote this description:

"As we finished our inspection which included a visit of the President's desk in his private office the

President came out and began working his way rapidly through the callers, taking one group at a time and using both hands and voice incessantly. As he worked each group he sorted out the visitors and classified them. Some he merely greeted cordially. Others he asked to stand aside for a moment for further remarks. Still others were asked to step into his office and wait for him. Then after having rough-finished half a dozen groups the President would go back and work over the débris.

"It was then that we saw him in real action. He told a story and arrived at a point with a deep chuckle and laugh, which pervaded his entire system and was reflected from every tooth, a regular mouthful of glee. He frowned tremendously, and a pent-up epigram exploded with a loud bang. He suddenly reached forward and bit the atmosphere in two while emphasising a word. He reached a woman caller, and his entire personality dissolved and changed like a river mist. Bowing low, as he shook hands, he greeted her with an old-fashioned courtesy and a soft-voiced deference to womankind that was most attractive. Passing on, he heard a proposition and dismissed it with two 'noes,' that would cut a ship's cable in two—all in good humour and friendliness. Then remembering a group which he had sent into his office to be digested, he hurried to them and considered their case.

"When we had seen him, we came away feeling as if we had terminated the interview. They say

everybody does—that no one stays a minute longer than the President wants him to, and yet no one knows how the President does it. At a certain moment the visitor clutches his hat convulsively and the President overcomes his disappointment and manfully bids him good-bye."

The secret of this close of an interview without waste of time and yet giving satisfaction to the caller lies in the domination of the interview. This can be done only by taking the lead at the very start, as soon as the caller has stated his object, and giving an answer in such a tone as admits of no doubt as to your decision, so he has no temptation to linger and argue.

Tests of Ability for Salespeople

Prof. Paul H. Nystrom has devised a chart for judging salespeople which is given by him in his book "Retail Selling and Store Management," and is used in many retail stores.

The buyer, or department head, or employment manager, marks this card annually or semi-annually, basing his opinion on the individual, record of sales, and opinion of the employee's immediate superior. Any one who receives 70 to 80 points is regarded as fair; 80 to 90 is good; and above that exceptional, to be rewarded accordingly.

Go over the chart, on opposite page, and grade yourself fairly:

	Perfect record	actual record	record 1 yr. later
PHYSICAL (Total 20 points)			
(a) Health	10	....	....
(b) Appearance			
Bearing	2	....	....
Clothes	2	....	....
Cleanliness	2	....	....
(c) Voice	2	....	....
(d) Speech	2	....	....
INTELLECTUAL (Total 27 points)			
(a) Knowledge of English	4	....	....
(b) General education	4	....	....
(c) Technical knowledge			
Knowledge of the house (policy, organization, history, competitors)	4	....	....
Knowledge of the goods	7	....	....
Knowledge of people	8	....	....
PERSONALITY (Total 23 points)			
(a) Inclination to business	1	....	....
(b) Ambition	2	....	....
(c) Self-confidence	2	....	....
(d) Determination	1	....	....
(e) Honesty	2	....	....
(f) Agreeableness	1	....	....
(g) Courtesy	5	....	....
(h) Purity	1	....	....
(i) Willingness to learn	1	....	....
(j) Willingness to coöperate	1	....	....
(k) Promptness	1	....	....
(l) Frankness	1	....	....
(m) Imagination	2	....	....
(n) Enthusiasm and love of selling	2	....	....
SALESMANSHIP (Total 30 points)			
(a) Care of stock and department	2	....	....
(b) Getting attention	3	....	....
(c) Describing and showing goods	3	....	....
(d) Meeting objections	3	....	....
(e) Persistence	5	....	....
(f) Convincing the customer	4	....	....

SALESMANSHIP (Total 30 points)	Perfect record	actual record	record 1 yr. later
(g) Closing the sale	5	....	....
(h) Making customer permanent	5	....	....
Total	100		

Office Rules you should Make for Your Guidance

"The present greatest need is an antidote for the unwillingness of men to profit by the experience of others."—CHARLES DELAND HINE.

Polite reception of visitors creates a favourable impression, and being apt to be mentioned to your chief, is likely to be of advantage to you ultimately, besides being good practise in the expression of your Culture.

The more successful one is the more one likes to work; the more one works, the more successful one is.

Do not tread on other people's corns. Avoid sore spots.

Do not imagine that your chief doesn't know when you shirk.

A woman's intuition is one of her assets. She should act upon it.

A stenographer should not tap nervously with her pencil or otherwise distract the person from whom she is taking dictation.

Do not talk shop outside the office.

Culture will ultimately aid your progress, but do not adopt a patronising manner.

Ask the advice of your chief from time to time. It is the most effective flattery. A young woman often can get good advice in her personal affairs from an older woman in an executive position.

A man should always take off his hat when in the presence of a woman in the office or elsewhere. He should take off his hat on entering his office and not put it on again until he leaves.

The most successful business women are those with the tact of Culture who by their conduct and bearing unconsciously give their employers such an impression of themselves that they are promoted as they deserve regardless of sex.

Intimacies outside the office are not to be encouraged unless shop talk can be dropped.

Remember men are greater gossips than women, and they like to boast of their conquests.

Be slow to see anything insulting in any fellow employee's conduct. If you resent it in words you will only betray that you have been hurt. It is best to ignore unpleasant things. Half the time a woman thinks she is insulted it is imagination.

It is a great mistake to borrow money from a fellow employee. It is almost certain to become known and will do you no good with your chiefs. If you have to borrow money borrow it outside the office.

When an error is made it is well not to apologise, but act as if you did not understand that you had made a mistake. But do not repeat that mistake.

It is not good form to make social calls during office hours.

If when making a business call the office boy offers a blank to be filled you should use that as well as your card unless you have an appointment.

When you call on a person socially during business hours it is correct to telephone, and make an appointment so as to make certain that your visit will not interrupt any business in which your friend may be engaged.

Under no circumstances should a man make a social call on a woman in business hours, unless she is one of the owners of her concern.

It is regarded as bad form for a woman to call at a man's office except on business.

When a woman does make a social call on a man in his office she should make it as brief as possible, and if there is much to say she may ask him to call on her at her home.

The Cultured Woman and Her Employer

A woman knows very well whether or not her employer has vicious motives when he asks her to stay down alone and help him with his work. She should decline to do so unless she has been satisfied by his previous conduct that it will be strictly business.

When a man has designs on a girl in his employ he generally begins by talking of his unhappy home life, or his unaffectionate and unappreciative wife.

A girl who has had experience knows that it is about time to look for a new position if she wishes to preserve her self-respect. The girl who knows no better, finds that it is one thing for a man to promise to divorce his wife, and another for him actually to do it.

If your employer asks you to take luncheon with him, you should say that you have "another engagement." If he asks you to take dinner with him, act as you would if he were not your employer and in accordance with the instructions given in Chapter XIX if you wish to be regarded as a woman of Culture.

CHAPTER XXII

THE HOME LIFE OF PEOPLE OF CULTURE OR CULTURE AS EXPRESSED IN THE HOME

Culture Must be Practiced When Alone

HOME is the place where those without real Culture slump and betray their true nature to their families and to themselves. Too often the veneering or polish that is assumed for "society purposes," and for public exhibition only, is forgotten and an individual's life alone in the privacy of the family is such that the attainment of the true expression of Culture is impossible.

For Culture must be practised, even when alone; one might almost say that when alone its practice should be most intensive, so that correct expression may become a part of our second nature. Culture is not a thing that can be taken off like a wrap on entering one's own home. Failure to practise Culture when alone results in a superficiality that is certain of betrayal when abroad.

There is a well-known story that is told of a young man of apparently charming manners who was invited to dinner at the home of Cultured people.

His manners seemed perfect, no one guessed that they were not the instinctive result of true Culture. Suddenly, while busily engaged in conversation, he hit the side of his plate sharply with his knife and called to the waitress: "Here, you! Butter! Butter!" You can imagine the effect of this cheap restaurant habit on the assembled company. He was never invited again and his social career was at an end.

So much for the inevitable result that follows the failure to practise Culture when alone. It crops out again in the excuse that sometimes was made in the old days when a man supposed to be well bred displayed bad manners when he was drunk. His friends would say, "He is a gentleman when he's sober."

Culture that is indeed a part of oneself is expressed even when the conscious mind is not in control of our actions. The subconscious mind should be so well drilled in the practise of Culture, that it will refuse to entertain any idea in conflict. The practise of Culture when alone strengthens the subconscious mind and helps to banish all thoughts in conflict with the expression of true Culture. You must practise the expression when alone, so that no uncultured thought can find lodgment in your brain. [1]

[1] Reread carefully the third chapter of this work which explains not only how your thoughts influence you; but how you can direct your thoughts.

One's Home is the Test of Culture

There are no limits to the size of a home. It may be a hall bedroom or a palace. Mrs. Charlotte Stetson said that home was where a man kept his slippers and a woman wore her kimono. But except in the privacy of a bedroom there should be no relaxation of the rules that are followed when in public.

"Your house or your room is a dead give away," said Miss Elsie de Wolfe, for many years one of the most famous of New York's interior decorators. "If a woman has taste she may have faults, follies, fads, she may err, she may be as human and feminine as she please, but she will never cause scandal."

It is only natural that we should attribute vulgar tastes to those who live in vulgar surroundings. There are those who are forced by dire necessity to live in boarding houses or hall bedrooms, but that is no reason why their rooms should not express their individuality even though the exterior of the building, the parlour, or the halls may fail to do so. If the dirt or squalor is too great one can always move to a cleaner place. Better cleanliness in an unfashionable neighbourhood than dirt in one which is more select." It is at least always possible to keep one's room in order, and if "light housekeeping" is indulged in, the utensils and provisions should be concealed when not in use. A dainty man or woman will keep clothing concealed and avoid disorder.

It is as important that your room should be as clean as your body. We are not unfair in judging a person's temperaments, habits, and inclinations by his or her home and, particularly, by the room that he or she occupies. Even a room in a hotel, after the occupancy of a day or two, assumes something of the individuality of the person who lives in it. Even more does a house or an apartment show Culture, or lack of it, on the part of the person who lives in it.

Ostentation in a house or an apartment, is as much an indication of poor taste, as in dress (see Chapter IX). The effort to make a brave show, reminiscent of those whom Thackeray caricatured in his "Book of Snobs," or Dickens satirised in describing the Veneerings, meets only with ridicule that even those of Culture and kindliness find difficult to restrain. Nor must we overlook the shrewd worldly wisdom of William Shenstone who declared: "A miser grows rich by seeming poor, while an extravagant man grows poor by seeming rich."

The Importance of Environment

If we look back over our own lives we can note how from earliest infancy we have been influenced by the environment of our homes. Those who have studied the history of the human race, tell us that houses were invented for the benefit of children. Grown up people could get along very well in the treetops, where our ancestors made thir homes, but

houses had to be provided for human infants just as the nests of birds or the lairs of wild animals are devised for their young. "In the houses of America are born the children of America. They go out into the world with the stamp of these homes upon them."

It is the duty, then, of those who have the upbringing of children in their care not only to practise Culture for their personal benefit, but also because of the effect upon the young people who come under their influence. This influence is much greater than we are apt to imagine. Archbishop Fenelon, who in the days of Louis XIV was the first person to make a thorough study of the education of children, declared that, "children are very close observers and they will often observe your slightest defects." Thus it is true that the preaching of parents will do very little unless backed by example. We know by the experience of each and every one of us, that parents are remembered not for what they said, but for what they did. Actions not only speak louder than words, but they form a more durable impression upon the brain.

Correct Habits should be Acquired Early in Life

Psychologists tell us that early in life the brain has a most remarkable plasticity, and it is then that the foundation is laid of the habits which are apt to persist with us through life. The analogy between the

plasticity of plaster of Paris and the brain has often been pointed out. The freshly mixed plaster can easily be moulded at will as can a youthful brain; but persons after the age of thirty find it very difficult to change their habits, which have become hardened so that their thoughts and ideas run in certain grooves. If we do not get into the right habits early in life it is very difficult to acquire them later. It is so well known to all of us that it is strange that any of us should be so unfair to children in our charge, as to fail to give them advantage of the Culture that we have learned to express.

These lines of Professor Romanes teach this truth:

> No change in childhood's early day,
> No storm that raged, no thought that ran,
> But leaves a track upon the clay,
> Which slowly hardens into man.

The supreme test of a civilisation is the sort of men and women that it breeds, and the time to influence men or women for better or worse is in childhood.

The relations between their father and mother, and the courtesy with which their parents treat each other, have a most marked effect upon the plastic brain of the child. When you watch two children playing house you can tell pretty well how their parents behave in privacy. Fortunately, the child

does not arrive until after the period of adaptability and mutual concession that ensues during the first year of married life.

Marriage Necessitates Adjustments

How this adaptability arrives and how the little adjustments must be brought about between husband and wife, and the handling of the many situations that arise, is so intricate a problem that it would require a book in itself, and hence cannot be adequately discussed in the scope of a work of this kind, even though it properly had a place therein. To those who have not yet wrestled with the problem of such necessary adjustments probably no better indication of their extent can be given than by a quotation from a novel called "Zell," by Henry G. Aikman, which was one of the "best sellers" in 1921. At the age of twenty-three Avery Zell and his bride start life in a small flat above a drug store and then:

"This marriage business was a peculiar affair. He was conscious of a thousand interlaceries of relationship between the two of them. The adjustment was so extremely delicate, the problem of maintaining a real balance of power so incredibly difficult. He sometimes believed he must either crush Ruby or be crushed by her. In moments of his finest considerateness for her he always felt strangely overborne.

"Really it was not the superficial irritations that galled him—he told himself,—not her habits of chewing with the

mouth open, or bursting into tears inexplicably, of considering herself wholly right in all her controversies, of talking volubly and incessantly when he was most tired. She had shown him counterbalancing qualities. She was conscientious; she made him comfortable; she was efficient—she amazed him by keeping an accurate household budget book —best of all, she had accepted the inconvenience of their first months without a complaint.

"No, he didn't blame Ruby. Rather it was the fault of the incomprehensible institution of marriage!"

Yes, these are all problems that each married couple must solve for themselves. But in all the rule of Culture must be followed. There should be just as much consideration and politeness shown by husband to wife, or wife to husband, that either would show to outsiders. Merely because a person is a member of your family, is no reason why you should not treat him with the same courtesy that you would show to other people. A husband should be as polite to his wife as he would be to any other woman, and a wife should follow the same practice. It is advisable for each to forego any familiarity or laxness in dress or manners that is apt to breed contempt and lead in time to the making of unfavourable comparisons with other men and women who are seen only under the most favourable circumstances.[1]

"God could not be everywhere, so he made moth-

[1] Note carefully the observations that have been made in Chapter II in this connection.

ers" is a Hindu proverb, and it is useless to dwell here on the so-much-discussed and well-admitted fact of the wonderfulness of a mother's love. We all agree with Eugene Field:

> There is no love like the good old love—
> The love that mother gave us.

The Mother's Influence is most Important

The mother's example is very great in its influence on children, especially when it is exerted early. The wise mother early arouses the natural chivalrous instincts of the small boy toward women by making him feel that he is her protector. He takes pride in this, and the Boy Scout movement has very wisely taken advantage of the same instinct. This organisation is also very good for a boy in directing his naturally gregarious and adventurous inclinations in the right direction. Parents will find that scout membership will be of great advantage to their sons.

If a mother will be careful to say "please" and "thank you" to her children she will find that they will also use these "very little keys," as the nursery rhyme calls them.

Girls may be taught from the very beginning to be of help to their mothers around the house. If they really feel that they are of help, and their assistance meets with real appreciation, it will continue. The close association between mother and daughter from infancy, is the best insurance of such relations

enduring through life. It is well for a mother to treat the daughter as an equal, and with politeness and consideration, if she expects the same sort of treatment from her daughter. One of the most delightful friendships between mother and daughter was that of Queen Wilhelmina of Holland and her mother. Just after the little girl became the ruler of Holland she knocked at her mother's bedroom door. Although recognising the knock the mother asked "Who is it?" There came the reply: "The Queen." "I am not dressed to receive your majesty," replied the mother. And then in a softer voice came the words: "It's your little girl," whereupon the mother opened the door.

The Father's Influence

Much is said about the association of mothers with their children, but little attention is paid to the father. Yet he should always find time to associate with his offspring. Theodore Roosevelt played much with his children, and that they turned out so well, is largely due to that association. In the "Letters to His Children," published a year or two after his death, there are many delightful revelations of his gentle sentiment and deep affection for his children. The President of the United States is shown running obstacle races in the White House with his irrepressible children; returning from a horseback ride to be bombarded by two vigorous youngsters hiding on the stairs. In vacation days at Oyster

Bay he is shown romping with a small daughter in the barn at her request. "I had not the heart to refuse," said Roosevelt, "but really it seems, to put it mildly, rather odd for a stout, elderly President to be bouncing over hayricks in a wild effort to get to a goal before an active midget of a competitor aged nine. However, it was really great fun."

Children should not Learn too Rapidly

Parents really must train themselves in Culture for the benefit of their children. There are many shrewd observers who agree with Lord Greville who said: "I hardly know so melancholy a reflection as that parents have sole direction of their children, whether they have or have not the judgment, penetration, or taste to perform the task." The greatest trouble is trying to make a child learn more rapidly than he can assimilate the knowledge you wish to impart. Horace Mann, the real father of our public school system, stated the case very clearly when he said: "In trying to teach children a great deal in a short time, they are treated not as though the race they were to run was for life, but a three-mile heat."

In the story of your child's life is compressed the history of the evolution of the human race. A baby grows from a tiny droplet of animal jelly such as science tells us was the origin of all living things in prehistoric ages; then it takes the shape of a worm, then that of a fish with gills and finlike buds instead

of arms and legs; then a mammal with a well-defined tail; it is born a quadruped, and in time becomes a biped, a speaking and tool-using creature with a reasoning brain. When this stage arrives it is time to undertake the development of its Culture, with example as well as precept. And in this training of the child one must always keep in mind the maxim of Joubert: "In bringing up a child think of its old age."

Children should Learn to Express Culture

There is very much in regard to the expression of Culture on the part of adults in this work on its Science that can be applied to children. In studying this you should make notes of that which you can immediately teach your children, so they may begin their associations outside of the family with its advantages. For instance, nearly everything in chapters two, three, and five, apply as well to children as to adults. Special attention should be paid to the hints given as to the care of the body and to the gestures and carriage, for the practices acquired early may easily become fixed habits if they are tactfully applied. Tact is indeed necessary in dealing with children, and in all things the parent should respect the reserve, individuality, and self-respect of a child.

On your own part bear in mind the explicit directions as to the dress of children given in Chapter IV. When the child has really reached the age of

reason you can show her, for instance, that plain clothes are the thing to wear in school. Those of the ignorant rich may wear expensive finery, but the Cultured do not. Use every effort to root out any tendency to snobbery.

As a general rule, children, if kindly treated, placed on their own responsibility, and encouraged to respect themselves have good manners naturally. But inconsistencies on your part will be quickly noted; if you condemn one day what you condone the next, there will be no lasting effect and your lessons will be worse than wasted. Commend the good and do not harshly criticize mistakes. All authorities on the training of children are now agreed that children should be corrected and not scolded. It may take long for them to learn, but they surely will learn, if you will have the infinite patience which all good teachers possess, and which parents must acquire if they wish to be able to accomplish desired results. It takes quite as long to train a child as it does to train any other young wild animal.

The Child's Associates

You are of course interested in your child's associates. It is impossible to control them, any more than you could keep a pet Pekingese from associating with an alley mongrel. The best thing to do is to urge children to bring their playmates home. If they are coarse the child will not want to do so. You will find it unnecessary to tell your child that

any of his playmates are coarse, for he will unconsciously compare them with his home environment.

A mother cannot allow a child to behave as he pleases at home and be rude, and then expect him to have the manners of a young Chesterfield when abroad. Like a grown-up person who does not practice Culture all the time, he may be caught off guard.

Much advance has been made since the days of child suppression carried to such extremes by our ancestors. It seems hard to believe that Jonathan Edwards, the most famous American clergyman of his day, and who when he died, at the beginning of the nineteenth century, was president of Schenectady College, said that "children in the sight of God are no better than young vipers." He said it in all seriousness, and he but represented the sentiment of the day in which children were to "be seen and not heard."

Perhaps the reaction has now gone rather far to the other extreme, but the old attitude toward children was responsible for the making of many shy and self-conscious men and women, out of sensitive children who during infancy had been told over and over again of their unworthiness. The planting of these self-deprecatory thoughts in young minds, is believed to have crushed many a budding genius in an era of great men who conquered in spite of such teaching.

Now we believe that children if excluded from the society of grown ups, will be awkward and shy when

they reach the age of admission, and most parents treat their children as reasonable beings.

Yet there is a certain well-defined code of manners for young people and their failure to observe them reflects upon their upbringing.

A Child's Manners

A child should be taught to greet every one in his household with a cheery "Good morning," just as grown ups do. A child must wait to be greeted by older people, just as a man must wait to be greeted by a woman. He must not forestall his mother's greeting of a caller or take part unbidden in a general conversation.

On the other hand, we must remember that since a child cannot speak to us unless we speak to him first that it is for the grown ups to open the conversation. When a child is introduced to you the proper thing to say is, "I am glad to know you, Mary." The less patronising your tone the better the child will like you. It is also well to bear in mind that a person of Culture respects the individuality even of a child, and does not ask impertinent or embarrassing questions.

We all know people who think it funny to tease children about their beaux and sweethearts. This lack of taste is sometimes shown in the motion pictures, where child friendships are treated as love affairs in a way that is disgusting to people of Cul-

ture. The well-bred man or woman, does not jest about such things with children. However young your daughter may be, you should not allow any one to tease her about any man or boy.

Children must not be encouraged to show off, and the wise parent does not allow such display to be urged by other people. The smart sayings of children appear very amusing to their own parents but seldom please the parents of others. Parents sometimes foster self-consciousness in children by repeating their "bright sayings" in their hearing. Mrs. Van de Water has told of how, when she visited one of her friends, the young hopeful of the house spoke up and said: "Mamma, why don't you tell them that funny thing I said at supper last night?" And the fatuous mother actually did tell it!

Do not let your children annoy other people. Teach them to be quiet and considerate.

Children must learn not to contradict. Like grown up people they should say: "I beg your pardon, but I think you are mistaken," and they should be told that it is better to let things pass unless some vital principle is involved. The ordinary rules of manners in conversation, as have been explained in this work can be taught to children both by example and precept.

A boy should be taught to lift his hat to women and even to men. When he sees his father saluting women he will be proud to imitate him. A boy

should take off his hat when kissing his mother just as a man of Culture takes off his hat when kissing his wife.

Teach a small boy to rise when a woman enters the room, and let him note that his father does this.

It is easy to train a boy to carry a book, parcel, or tennis racket for a woman. Point out to him that the young men whom he admires do this.

A child should never say "yes" or "no," *tout court,* but should always add the name of the person answered as: "No, Mother," or "Yes, Miss Mary," or "I think so, Uncle Will."

Remember not to bore other people with your children. "I shall not invite Mrs. Roberts again to my at-homes," said a New York society woman, "I am tired of her son." Pressed for an explanation she declared that Mrs. Roberts pestered every one with anecdotes of Master Raymond so that she had become a bore.

The manners of children at table are a constant source of distress to many mothers. A general rule is that children ought not to be at table when there are any strangers present unless very intimate friends of the family, and must under no circumstance be present unless they can behave in such a way that their presence can be forgiven. The sight of a child with greasy or messed-up face may make unthinking people laugh when seen on the screen, but it is at best a disgusting sight, likely to spoil the appetite of any person of refinement. People will

regard the child's actions as an incivility to the mother's guests or as showing her lack of ability to train up a child in the way it should go.

The greatest care should be taken to train a child to be neat at the table and to use correctly knife and fork, as bad habits acquired in youth mean later humiliations or a long struggle before they can be broken and the grown-up may blame the mother for it even though unjustly. When the child requires a napkin as a bib one may be used for that purpose, but one of the earliest lessons it should be taught is not to drop things on itself, and that the proper use of the napkin is to wipe the lips and the hands; that food shouldn't be smeared on the face; the use of the fork; and that the slow eating of food in small morsels is polite as well as healthy.

Children should be broken early of the habit of pushing the plate back after eating, as in later life this habit is hard to eradicate. They should also be taught by precept and example that the members of a family at a dinner, without strangers present, should say "excuse me" if they leave before the others have finished.

Such perfection of manners as has been described cannot be taught at once and, indeed, must be the result of several years of careful training. Those who understand the psychology of childhood say that the various lessons must be taught one at a time, or two similar ones at once, and that the training is useless until the child develops reasoning

power. Then he will learn more by imitation than in any other way, it being instinctive for a child to try to copy the ways of his elders.

The Feeding of a Child

Sunday-school books of a few years ago preached awful warnings as to the fate of greedy young boys. Now we realise that a growing child actually requires more food than a grown man. Eating between meals is urged instead of being condemned, and the modern physician is worried if a child does not eat all the time like any other young animal. The food is needed if the child is growing, and if a monthly weighing or measuring does not show an increase in either weight or height a physician would be much worried.

Half of our high-strung, difficult, and nervous children are sugar hungry, and often sleep hungry as well. "Sugar has a sweetening effect on the disposition as well as on food," said Dr. Woods Hutchinson. In a series of menus for children he urges that between meals they be given bread and preserves, or sugar or molasses—as much as they will eat.

Nine times out of ten bad temper, waywardness, fretting, or uncertainty of disposition, is a sign of some disease or disturbance of digestion or nutrition with children just as in grown folks. The child who scowls constantly probably has either

something the matter with his eyes or a headache due to digestive trouble or lack of sleep.

How to Cure bad Habits

Many parents worry because children appear to be liars. At an early stage in the development of the human race, man was an habitual liar. The child's instinct is to deny, just as it is ours, when accused of some discreditable thing. The child lacks the reasoning power that enables him to avoid lying when he is sure to be caught; and also much of his lying is really imagination of the fairy-tale type, the world of his dreams being a reality to him.

The most certain way to encourage actual mendacity in a child is to make him afraid of telling the truth. Such a fear makes a coward as well as a liar of a child, and is apt to do lasting injury to his Culture. It is well to bear in mind that as a child grows up he will be pretty certain to find by many rough knocks that lying does not pay; even if he does not outgrow it naturally, as he does other youthful habits. On the other hand, any tendency toward cowardice is quite as apt to become permanent; and more than this, we all know that cowardice is the real cause of most lies. Teach a child to be fearless and you have given him a princely endowment. He should not be afraid of his parents—indeed, least of all of his parents, who should be ever sympathetic even when he is in the wrong. Do we

not expect sympathy from our own intimate friends when we do wrong?

Most of the faults of a child that we criticise are actually called faults because he fails to do exactly what we wish him to do. The principal wound is to our self-esteem, yet we are too apt to tell him that his course of conduct will make him come to a bad end,—another carelessly used phrase which may make the child suffer real pain. "A torn jacket is soon mended but hard words bruise the heart of a child," wrote Longfellow the poet, who was sensitive as a child and so much berated that he was shy through life, though his personality was engaging and Charles Kingsley said that his face was the most beautiful he had ever seen.

Nothing will make a man or woman more furiously indignant or more ready to throw up a position than to be perpetually bossed and taken to task for little things, even though it be done in the most friendly spirit. Why, then, should we expect children to be more reasonable than we are? Was not Joubert right when he said; "Children have more need of models than of critics?" The dutifulness of children may be the foundation of all virtues, but it is no longer considered good form for school teachers, parents, or grandparents to treat with discourtesy or unnecessary severity the children committed to their care, any more than it is for employers, managers, or foremen to so act toward their inferiors. Indeed, the essence of Culture is

to be even more courteous to your inferiors, or to the weak and defenceless, than to the high and mighty, or others fully able to take good care of themselves.

It is a safe rule to be very sparing in "don'ts," and always to see that they are backed by a reason which, as far as possible, the child should understand. Commands must be enforced, but this can be done by showing a will power superior to that of the child. Among adults the stronger will will gain the mastery, and without bluster of any kind. A grown person thus should have no trouble in dominating the child of his or her own body. Commands given in soft tones—and without show of anger—are always most effective and set an example of Culture.

The customary faults of childhood that really need to be taken in hand are sulking, jealousy, selfishness, indecision, telling tales, whining, and destructiveness, all of which are faults in adults as well as in children. These need to be taken in hand early, and in the exemplifications to this chapter some useful hints for their cure are given. But above all, in dealing with children, bear in mind that to discipline a child and bring him up too strictly, hedged by scores of "verbotens," is almost certain to cause the sowing of wild oats. Hence the old saw about the wickedness of ministers' sons, which had its origin in the days of the old-time blue laws, which were even more strictly enforced in the homes

of the clergy than elsewhere a century ago. The child, getting liberty, proceeds to make use of it; and unfamiliar with the edged tools is liable to do itself injury when alone with them instead of using them to fight the battles of life successfully.

The Awkard Age

The awkward age of children is that from twelve to nineteen. Booth Tarkington's "Seventeen" gives some idea of the distress and suffering through which the young folks go. Fathers and mothers who are ready with sympathy and who recall what they suffered at the same age are well repaid for the consideration with which they treat their children. The daughter's sometimes contemptuous tyranny over an old-fashioned mother requires the greatest possible tact coupled with a knowledge that too great restraint may lead a headstrong girl to even greater lengths than she had contemplated. Judicious comforting of ugly ducklings, persuading them that they will turn out to be swans, as in Hans Andersen's story; the discouraging of snobbery by example; the sharing perhaps of the study of this work, especially the second, fourth, and fifth chapters, and perhaps others, as problems relating thereto may arise, will be found a very effective way of combating malign influences outside the home. It is the age when youth is eager to learn, and it is our duty to see that they have an opportunity to learn the right things, but the proffer must

be made temptingly and not in such a way that the things to be learned will appear as a task.

The Handling of Servants

Quite as difficult a problem as that of the management of children is the handling of servants. To some persons it appears an even greater task. A principle laid down by Sir Walter Raleigh affords a wise standard: "Be not too familiar with thy servants; at first it may beget love, but in the end it will breed contempt." In large measure you will find that the remarks that have been made in regard to children will apply to servants. But in the case of servants one must not too often forgive an offence, as to do so will lead to its repetition. Some of the ordinary business methods of rewarding the faithful or discharging the incompetent must be followed with servants just as it is done in business. Doubtless the time will come when domestic service will be on a business basis, although as yet it is far from such.

Are servants to blame for their incompetence? It is a subject that leads to endless discussion. Yet we must remember there are very many incompetent mistresses. Cookery and household work are deep, dark mysteries to many girls who marry. One would do well to take some sort of a course in domestic science. Failing that, she might read some of the many good books which are mentioned in the list given among the exemplifications to this

chapter. A man makes a study of his business, reads the best books upon it, and keeps up to date by means of his trade papers. What sane person would undertake the management of a business knowing nothing about it? Yet this is what some young women are trying to do.

The fashionable finishing schools and the colleges attempt at least to ground the "subdeb" in the rudiments of domestic science; although the grounding is not always done very effectually, and the course is shirked by many enrolled in the classes.

One of the first rules for the proper handling of work with a few servants is to have a regular schedule of certain duties to be performed on each day of the week so that nothing may be neglected. If there is but one servant the mistress will find that even in a small apartment she must do much of the work herself. In previous chapters when calls, visits, at-homes, or entertainments of any character have been mentioned, specific details of the duties of servants have been given.

It is now customary to call servants "maids" as a class. The old-fashioned words "help" or "domestic" are not used. Strictly speaking, a "maid" is a general servant, or a parlour or other maid with certain defined duties. A cook or laundress is not a maid. "Servant girl" is a term that is not used; it is customary to speak of them as either "maids" or "servants."

Lacking other companions, some women are apt

to be too intimate with their servants, condescending to gossip with them, or to listen to their tales about the neighbours. It seems hardly necessary to say that this is not only subversive of discipline, but does real harm to the housewife's Culture, as does any intimate association with inferiors. Confidences should be avoided as dangerous, and it is well to remember that the servant who gossips about her former employers will gossip about you to her next mistress.

The woman of Culture is just to her servants; she does not scold or find fault unnecessarily; she avoids any tendency to nag; she is kind and considerate and never overbearing; she is willing to teach, and is patient; she is firm but courteous to them, as to all people. Such an employer is unworried by any "servant problem" although her less wise neighbours may be distracted thereby.

The Home

The taste of the woman of Culture finds its best expression in the furnishing of her home. A woman's surroundings should be as appropriate as her gowns. In fact, there is very little in Chapter IV that cannot be applied to the selection and arrangement of furniture or interior decoration.

Suitability, simplicity, and proportion, are the ideals toward which the numerous interior decorators in the great cities strive. The employment of such a person is a very expensive matter, and indeed

those of greatest Culture prefer to plan and furnish their own homes even when they can well afford to employ an expert.

The revolution in standards of furniture and furnishings is the growth of only a generation, which separates us from the formal parlours, stuffed horsehair sofas, gilded wall paper, and spindle-legged chairs, and tidies, that marked the Victorian era. William Morris, who fought to establish our present standards, declared: "Have nothing in your houses that you do not know to be useful or believe to be beautiful." This is the criterion by which everything in every room of your house must be judged.

If you have a house or an apartment, and you wish to show good taste, the first thing to do is to apply the Morris criterion and clear your home of rubbish. Rearrange your house then with what you have. Bear in mind that most people are so crowded with furniture that they can hardly turn around in their rooms and strangers are always stumbling over something. If your home is an apartment, you should realise that the more furniture there is in a room the smaller it looks. That is why the apartment that you saw when unfurnished seems so small when you have crowded it.

The Principle of Harmony

The principle of harmony or unity is important. Unity decrees that a room is inharmo-

nious if there are too many colours in it or if it contains too many types of furniture. Things to be combined harmoniously must be in a large measure similar, whether they be ideas, people, or colours. But beware of "sets" of things. The "set" of parlour furniture that the dealers succeed in selling to the newlywed is an abomination to the Cultured, and almost always such a purchase is regretted not only for its stiffly formal, uninviting appearance, but for its positive discomfort to those who seek to sit on the "pieces" at ease. One of the wittiest of New York matrons explained the large sale of these sets by saying: "For some reason or other as soon as young people are married they seem to take all leave of common sense." The newlywed should be guarded and guided in purchases by some friend who has been victimised by furniture salesmen and can pilot them through the shoals.

Other abominations that betray a lack of taste, if not of Culture, are dining room tables, or sideboards and chairs, with huge machine carvings sticking out where they will look the worst; easy chairs tortured into weird and twisted shapes; brass beds with stamped trimmings; and curio cabinets with badly painted ornaments under lacquer.

Furniture, like clothes, should be bought so it will not go out of date, and should express the taste and individuality of its owner in the same way that dress does. (See Chapter IV.) It is a great mistake to

buy something merely because it is pretty, and without reference to whether it fits in anywhere. It is better to have a few good pieces of plain furniture than all the sham pieces in the world. There is a vast difference between good reproductions and cheap imitations, and the person of Culture can instinctively tell the difference, bearing in mind that inexpensive furniture should be chosen for its intrinsic merits and not for its shadowy resemblance to objects in museums.

Buy furniture carefully. Know what you are going to do with every piece and decide what you are going to throw away to make place for it, so that your rooms may not be overcrowded. Remember that the price of furniture is no criterion as to its good taste; in fact, it is often quite the reverse. Often a chair costing $3 may be more suitable and in better taste than one that costs $100. Gilt-legged, spindle-shanked tables or chairs cost much money but are seldom seen in the homes of people of Culture unless inherited from ancestors who thought furniture was to be looked at, not to use.

The Drawing Room and the Living Room

The parlour is now as obsolete as the ghastly "parlour set." The shut-up New England parlour that figures in Mary E. Wilkins' stories, where the horsehair "pieces" were swathed in linen, and which was opened only for weddings and funerals, no longer exists. Instead there is a drawing room

without stiffness or formality, and filled with comfortable chairs. The table is more apt to be to one side than in the centre of the room, and there is no tea table, if there is space to store it elsewhere, it being brought in when the tea is to be served.

The old-time "sitting room" is now called "living room." Comfort is its great principle, and to this should be added order and beauty, if possible, but certainly comfort. No two living rooms can be alike any more than two people are alike. There should be sofas and comfortable chairs, and no chair should be isolated in either the drawing room or living room. When possible there should be a window seat with cushions. If there is a piano it should not be decorated with fringed scarfs or loaded with bric-á-brac. Try to keep things off the top of the piano. If there is no library in the house, there should be either open bookshelves or sectional unit shelves. The closed bookcase is seldom seen in modern homes.

When the living room is also used for meals it is best to keep things that suggest dining out of the room in the meantime, the china being kept in a pantry.

The Dining Room

The dining room should be light and gay, with plenty of sunshine, although too often it is the gloomiest room in the house. It is better to have no pictures on the wall, but if there are any pictures

they should not suggest food. The still-life pictures of fruit or game on dishes carefully placed on a white tablecloth are in bad taste. If such have survived in your dining room you should repair the oversight and remove them. Often in our rooms, as in our characters, we have faults to which we are so accustomed that we fail to notice them. This is why it is a good idea to go over your home every now and then and see what you can get rid of.

The Wall Decorations

There are a few general rules for the decoration of walls. In the first place, flowered paper makes a room look smaller, therefore the smaller the room the plainer the paper or covering material. Next, if the room is decorated in dark colours the light is more readily absorbed than in a light-coloured room; hence it requires more sun or electricity to light a room with dark walls. The apparent form and size of rooms may be somewhat controlled by the choice of tints and colours of papers. A mirror may be hung to reflect the room and make it appear larger.

Nearly every woman forgets that while she wears only one gown at a time she will live with her wallpapers all the time. If you look through thousands of samples of wallpaper you will be apt to come to the conclusion that for every-day use a deep cream, misty grey, tan, or buff is best, and that of which you are least apt to tire, and also it will be re-

garded as the best taste. Avoid ornate or gilded papers. If you are in doubt as to how a paper will look almost any dealer will permit you to take several rolls with you, so that you may try the effect in the room itself before making a decision. Stripes will heighten ceilings. Special care should be taken to avoid "busy" papers—those that keep the occupant busy working out squares and diamonds or constantly counting some unit of design.

Light shades and dainty patterns may be used in bedrooms to good effect. It is better not to hang pictures on the walls of a bedroom. The photographs of your friends may rest on your bureau or any table.

The Bedroom

The most important thing in a bedroom is of course the bed. Be sure that it is comfortable. Miss DeWolfe, who probably has decorated and furnished the homes of more New York society women than any one else, has declared, "brass beds are vulgar," and has said that iron enamelled white is better, more harmonious, and easier to keep clean. A wooden bed that is not thinly veneered or shiny with polish and that bears some relation to the rest of the furniture is what she has recommended for most of the society women whose bedrooms and boudoirs she has furnished.

Be sure you have a good comfortable mattress and springs, so that you can sleep easily. You must

get sleep. Sleep is not a negative but a positive process. Our upbuilding processes are at a maximum during sleep, our downbreaking while we are awake.

The Boudoir

In France every woman dresses in her *cabinet de toilette*. No self-respecting French woman would think of dressing in her sleeping room. The custom is increasing here also when there is space for such a room. Some sort of a boudoir should always be provided for the woman of the house if possible. "Every one has an inalienable right to some one place on this earth where he may be wholly himself," said Ibsen; and, as has been told elsewhere in this course, some such idea was the origin of the boudoir or "pouting place," to use the literal English translation of the word. The tired mother especially needs some refuge where she may be alone and uninterrupted and, with the growing respect for individuality and respect for privacy which increase of Culture brings, instead of people sleeping several in a bed as they did three generations ago, each member of the family has, if possible, a bedroom to him or herself and the housewife has her boudoir. There is no need for a "den" for a man; most of them hate it; and most men can do their work better and undisturbed at the office.

A woman's dressing room cannot contain too

many mirrors. The mirrors should be arranged so that you get a good strong light by day and there should be plenty of electric lights for use at night. Even if a girl lives in a furnished room she will find she can make few better investments than a triplicate mirror. As one clever woman has said: "It is well to be on friendly terms with your back hair." Every woman should dress in a blaze of electric light, and then she would like to be seen in a soft candlelight.

When you review this chapter you will be impressed with the fact that the home of a person of Culture is not only a place for comfort and relaxation but for the strictest kind of self-discipline. The relaxation must never be such as will mean a relaxation of expression of Culture. Constant watch must be kept lest we yield to the temptation to allow bad habits of any kind to gain a place in our subconscious mind even when alone.

Again and again it must be emphasised that there can be no true Culture unless we practise it when alone or in our homes, as well as when we are with social acquaintances or strangers. We must always be alert and watchful. As the poet Cowper says:

> Watch, remember, seek and strive
> Exert thy former pains;
> Let thy timely care revive
> And strengthen what remains.

Exemplifications

Cure of Bad Habits in Children

Jealousy is the most serious fault in its consequence. Nearly all of the juvenile crimes committed by precocious youngsters may be ascribed to this cause. Yet people, and even parents, do all they can to foster jealousy in a spirit of "innocent teasing," little dreaming what may be the consequences. Small children have been killed by their elder brothers and sisters in jealous anger and that this is not exceptional is proved by the fact that hardly a year goes by without several cases of this sort being recorded.

The greatest thoughtlessness in making a child jealous is when people begin to tell him "his nose is out of joint," as they say when a new brother or sister arrives. Naturally the mother's attention is almost monopolised by the new arrival, and it is easy for him to believe that he no longer can hold a place in her affections. His youthful imagination then, too often, causes him to torment the baby, and there is a beginning of hatred which may take years to overcome. It is this jealousy that is responsible for the killing of a young child by an elder child, and there are many recorded cases of child suicide which may be directly charged to jealousy awakened by the careless remarks of adults.

Parents must treat very seriously any indication of jealousy, and not regard it with amusement, as

they are apt to do. There is nothing "cute" or "cunning" in a child's being jealous. The only thing to do is to assure the child that he is as much loved as ever, and that the little baby needs more attention because he is helpless and cannot do the things that the larger boy is able to do for himself. It is also well to encourage the boy or girl to help look after the baby. It is easy in this way to arouse the protective instinct, and it is well known that a boy four or five years older often makes the best sort of a nurse, and seems to have a clear understanding of an infant's ways and how to control them.

The extreme results of jealousy that have been cited are as rare as one in perhaps a half million. Yet jealousy may have lasting effects. Its tendency is to warp the character, and psychologists say that the brooding that it brings breaks down emotional control. Another cause of child jealousy is seen when parents give his toys to other children to play with. A child has a very keen sense of the rights of personal property. His toys are his own cherished possessions. His property rights should be respected, if you expect him to respect the property rights of others. The very same child who will break his toys in a jealous rage if another child uses them without permission will show the greatest generosity in permitting their use if a formal request is made.

SULKING. One of the greatest of the many physi-

cians who are specialists in the diseases of children has asserted that most cases of chronic sulkiness in children are due to indigestion, adenoids, or underfeeding. When a child in a well-managed institution shows signs of sulkiness a careful examination is made of him in these respects. Indigestion is indeed, as we all know, one of the most common causes of sulkiness in adults, while everybody knows that a baby becomes fretful and cross if his food disagrees with him. When food is not assimilated the brain is not properly nourished, and a badly nourished brain lessens the ability to think clearly. Hence comes the gloomy view of life that results in sulkiness in children as well as in adults.

Criticism about trifles also will cause sulkiness in children just as in grownups.

Fresh air is a cure for sulkiness, being as essential as food to the maintaining of the proper mental balance. Adenoids thus cause sulkiness because however fresh the air may be they cause a difficulty in proper breathing. Deep breathing cures sulkiness in almost every one. The presence of adenoids is marked by a flat appearance of the child's face and his habit of sleeping with his mouth open and not using his nose for the purpose of breathing. If there is reason to suspect adenoids the child should be taken to a good physician for examination.

Defective eyes or eyestrain also may be a cause of nervousness and hence of sulkiness. Many an adult

suffers from headaches without any pain about the eyes, though his headaches may be induced by eye-strain, and so it may be with children.

A bad example of sulkiness by parents, the threatening of punishments which do not materialise, and lies told children, will make them sulky. The child often knows that he is being wilfully deceived and made a fool of, and he is apt to show his resentment in sulkiness.

WHINING is generally due either to the example of the mother, who whines herself, or else to the fact that a child finds that is the only way to gain attention. Young children on this account cling to their mother's dress and whine. The easiest cure is to give the child, as far as possible, undivided attention when he speaks to you. Thus you teach him also a lesson in Culture which will make a permanent impress upon him. There should be an occasional rebuke to the child for whining, with perhaps the remark that if he will address you in a less unlovely voice you will consider the request that he is making.

TELLING TALES is a serious habit since it encourages the meanest side of human nature. Not many years ago children were encouraged to tell tales in school, but this is no longer the case, and there are fewer prigs as a result. Early in their life children should be taught one of the great principles of Culture which is loyalty, and the keeping of secrets. They should be told that what happens in their own

homes is not to be discussed outside, and that in the same way they should respect the confidences of their young friends, and must not repeat, even to their parents, anything that they have heard or seen while visiting their young friends, unless it is something to their credit.

Uncharitable gossip may early be checked by the parents' refusal to listen to it; the wise mother does not pay any attention to tale bearing, and as far as possible ignores little faults of her other children which the tattle-tale may tell. Thus the child will gain early this great lesson in Culture.

INDECISION is often the result of exaggerated care. The child is so accustomed to having everything decided for him by his parents that he actually loses the power to think for himself.

The mollycoddles of childhood often grow up into weak and incapable men and women, who fail to act when a crisis arrives. Early in their life have been implanted the fear thoughts that may plague them through life.

A child should be encouraged to do things on his own initiative; it is one of the most valuable lessons that he can learn in childhood. Much of the quick decision of Theodore Roosevelt, that stood him in such good stead in his after life, came from the wisdom of his father in forcing him to act for himself in many little emergencies.

SELFISHNESS is a trait which a child is likely to outgrow. In the evolution of a child, which has been

mentioned in this chapter from a biological standpoint, he passes through all the periods in the history of the development of the human race, from the protoplasm evolved from ocean waves to the erect walking man. So as he grows in this world he must go through the psychical phases of man's development. Thus the egoism or selfishness of primitive man comes first, while altruism or unselfishness comes later. The attempt to inculcate self-denial in a child at a time when it is unnatural has a tendency to make the child a hypocrite.

But when a parent encourages in a child an exaggerated notion of its importance and gives way to him in everything, doing things for him which the child should be performing for himself, the pampering will make him selfish. Such selfishness is likely to endure through life. Selfishness also leads to nervous attacks, resulting from a desperate effort of the child's personality to attain its own ends. Self-centredness and deficiency in moral control should not be fostered; while, on the other hand, every indication of the decrease of selfishness should be welcomed and praised. Cynics say that most of the altruism that is shown by adults is largely due to a desire for the good opinion of others and, without encouraging hypocrisy in the child, the same love of praise that exists in him, as in all the human race, may be worked upon to very good advantage.

DESTRUCTIVENESS is a habit that can be cured by

giving the child something to do. Like Budge in "Helen's Babies," the instinct of the youngster is to want to see what "makes the wheels go round," and so he takes a watch apart to learn. This can be cured by giving him something to do. Many a child has been cured of damaging the furniture by giving him a hammer and nails and a board into which he can drive them. Paper, pencils, scissors, and a place where he can use them will cure most children of destructiveness. Games and toys are provided for the purpose of giving an outlet for constructive and destructive energy. One of young Edison's first experiments was with two parts of a seidlitz powder swallowed separately, and he was always pulling things to pieces to find out what made them what they were.

Funerals

When a death occurs in a family every precaution must be taken to hold sacred their sorrow. The bereaved family should not be disturbed by any of the necessary arrangements for the funeral. A near male relative or close friend assumes charge and attends to the details.

The announcement is made by a notice inserted in the newspapers. Often the words *funeral private* or *interment private* are included in the notice. Then none except near relatives should attend the funeral or go to the cemetery. If a funeral notice

contains the words *kindly omit flowers* all must absolutely respect this request.

Either an invalid in the family or the preference of the family is sufficient reason for holding funeral services at home. The arrangements are then the simplest possible, and pallbearers are often omitted.

The room may be darkened, or not, according to the desire of the family.

The casket is placed upon a draped stand in the middle of the room. On and around it are flowers, those sent by relatives or intimate friends being used.

A wreath and simple cut flowers are favoured by Social Usage, which regards with disfavour the formal set pieces and coloured immortelles that once were tolerated.

You need not confine yourself to white and purple flowers. Any variety or colour may be used, but you should not send tuberoses or other heavily scented flowers, as they are apt to make the air heavy.

Flowers must be sent direct from the florist with personal cards attached, to arrive at any time between the notice of the death and the hour set for the funeral.

A servant dressed in black should be stationed at the front door, to open it as people come, so they need not ring. One of the men of the family or a close friend should meet each person as he enters and conduct him to a chair.

When the funeral is at a church the undertaker's assistants carry the casket from the house to the hearse. The pallbearers walk in front, two and two. As the hearse drives away the pallbearers get into their carriages, with relatives following in other carriages.

On reaching the church the pallbearers walk up the aisle, two by two, in front of the casket, which is followed closely by the relatives. The family and close relatives occupy the front pews to the right of the aisle, the pallbearers occupying those to the left. The service ended, the procession leaves the church in the same order in which it entered.

If the minister is to go to the grave, his carriage follows directly after the hearse; then the carriage of the pallbearers. The immediate family follow; intimate friends follow in their own carriages if they have them.

The old custom of providing carriages for less intimate friends and neighbours is seldom observed now, except in the foreign quarters of some of the larger cities. If, however, carriages are provided, any one desiring to go to the grave may enter them as they drive up.

When there are friends whom the bereaved family especially desire to attend a funeral, it is customary to ask a close friend to write them a personal note explaining that he writes at the request of the family who desire that he or she shall be present at

the services. To neighbours or business associates no such notice is necessary, it being supposed that they have learned of the bereavement through the notice in the newspapers or from the signs of grief on the door.

The remaining head of the house always selects the pallbearers, who are chosen from business associates or close friends; never from relatives. A person receiving a request to officiate as pallbearer must never decline unless circumstances make it absolutely impossible for him to accept.

Often at a large funeral there are both active and honourary pallbearers, in which case the active pallbearers must carry the casket.

At a young girl's funeral six of her girl friends dressed in white may act as pallbearers.

At a house funeral the women of the family do not appear until the services are about to begin, then dressed in black and heavily veiled they come in on the arm of husband, brother, son, or close friend. They seat themselves in chairs reserved for them near the casket. Often the family prefer to remain unseen during the service and appear only to follow the casket in its journey from the house.

At the cemetery members of the family stand close to the grave while the minister, with head uncovered, prays. The men in the family remove their hats and all stand with bowed heads.

Formerly, as soon as death had visited a house a

scarf of crepe was fastened at the side of the front door. Now it is the custom to use a wreath or cluster of flowers with streamers of ribbon.

All-white ribbon and flowers are used for a child or young person; purple and white for the middle aged; purple flowers with black ribbon for an aged person.

The sign of mourning should be removed by the servants, the window-shades raised, and all other reminders of sorrow removed, so that on the return of the family from the cemetery the house will have its usual aspect.

A woman should wear her plainest and darkest clothes to a funeral—black if she has them.

If a man has no black suit let him choose his least conspicuous one. A black cutaway or frock coat is preferable.

If you go to the cemetery stand a little away from the family and keep silent. Men must remove their hats. All must remain standing until the family resume their carriages, and make no attempt to speak to any of the relatives, even to express sympathy.

Women in mourning should seclude themselves for at least two weeks after the bereavement. This does not apply, of course, to women who must work for a living and cannot indulge in their grief, which is a great blessing, as there is nothing like work to make one forget his or her troubles.

Women of the family must receive no calls during this period, except from their most intimate friends.

After two weeks they may receive any one they wish but should not attend even small affairs, concerts, or matinees, for a period of six months.

When they leave off their mourning and again wear colours they may attend large entertainments, operas, and dinners but not before. Modern tendency makes the leaving off of mourning entirely not unusual.

Buying Furniture at Second-hand Shops

For some strange reason many people are prejudiced against buying furniture at second-hand shops. Yet the most valuable furniture in the world to-day is that which has been used by many generations, and has had perhaps half-a-dozen owners. "Ah! yes," you say, "but they are antiques." Now, then, what is the difference? Is not every antique a second-hand article, as often bought from the second-hand shops as from a recent owner, who may in turn have acquired it at an auction?

If your judgment is good, you can pick up good pieces of furniture, that are bona fide, at auctions, or at the most forlorn-looking second-hand shops. All such furniture should be carefully fumigated, and often it will need to be renovated as well. Chairs and tables much the worse for wear, by removing the varnish, and waxing, rubbing, or perhaps by enamelling, can be made very attractive.

The antique dealers have men always alert, scour-

ing these shops to pick up bargains that they sell for ten to twenty times the price they pay the second-hand dealer. Many women have bought good chairs as cheap as fifty cents or a dollar, and one New York woman boasts that she furnished an attractive living room at a cost of $25 including both rugs and furniture.

This sort of thing cannot be done, however, without a great deal of work and nosing around in the shops. Don't be intimidated into buying something you don't want; merely because you visit the shop entails no obligation to buy.

Generally you have to bargain a bit, and it is well not to betray too much eagerness; usually it is safe to assume that the dealer asks you at least double what he expects to get, and if you accept his price he will merely be disappointed that he did not ask a higher one.

Tests of Rugs

Few things are more imitated than oriental rugs. Many dealers will sell, and even guarantee as antique, rugs that, recently woven, have been bleached to soft colours and perhaps treated with glycerine or something else to give them a silky sheen. Such a rug will wear through in spots, because the bleach is seldom washed out well, and the sheen due to the glycerine disappears in a few months.

There is no way for the average person to tell antiques except by their durability, although the ex-

pert can tell by the feel or sight just as one tells the difference between new machine-made lace and old hand-made lace.

Some little things betray the worst of the imitations. If the dyes are very poor, the bleaching and washing will have caused some of the colours to run, and in spots they will have spread from one pattern to another. If you will separate the threads and look closely at the back of the rug you sometimes can see the bright original colours of the yarn that have not been bleached as much as the surface.

Wet a piece of cloth and rub it quickly on a part of the rug. As it warms from the friction the smell of the chloride of lime used in bleaching will be much in evidence if it has been used to give the appearance of age.

The back of an old rug has a hard surface which comes of years of rubbing on floors, much like an old wool office coat that becomes shiny from much rubbing of the elbows on a desk.

Care of Rugs

Do not send your valuable rugs to a carpet cleaner. Either send them to some one who makes a specialty of cleaning oriental rugs, or clean them yourself.

A very simple way to wash rugs is to take them out on the floor of the porch, scrub them thoroughly with warm household ammonia suds, or with a solu-

tion of soap bark, afterward rinsing in several waters until all the soap is removed.

To remove the dust from a rug, it should be spread out on the grass and beaten with a light whip or carpet beater, on the surface only, which will bring the dust to the surface, where it may easily be removed with a brush.

Never beat a rug on the wrong side, as it may weaken it by breaking the warp and the weft.

The best way to keep moths out of rugs is to use them all the time and not put them away. If the house is closed for the summer, have them thoroughly cleaned and wrap them in tar paper.

Lighting Hints

Put a liberal number of base openings for electric light in each room. Have the landlord attend to this before renting the apartment.

Be sure electric lights are in the right places. It is easy to do nowadays.

Have a light near each easy chair in the living room where a member of the family is likely to sit and read.

A room with dark walls requires more light than one with light walls.

A flickering or dazzling light produces eyestrain or headache.

The light used should come from above and over the shoulder.

Be economical by turning lights out when not in

use. Use the light dimming attachments in the hall and bathrooms.

Money spent in proper lighting will save in the oculist's bill.

There are two methods of artificial lighting—the direct and the indirect.

In indirect lighting the source of the light is concealed, generally in inverted holders suspended from the ceiling. This kind of lighting costs about one-third more than the direct but is effective in halls.

Direct lighting is best for living room or bedroom. A completely and evenly lighted room is tiresome to the eyes and unattractive.

A chandelier hanging from the ceiling reduces the apparent size of the room.

Side lights are generally more attractive than ceiling lights.

Simple lamp shades are the best. Those of beads or passementerie are frowned upon by people of Culture.

CHAPTER XXIII

SOME GENERAL KNOWLEDGE ESSENTIAL TO PEOPLE OF CULTURE

The Necessary Fundamentals

THERE are many little bits of general knowledge that are acquired by people of Culture early in their lives if they have been fortunate enough to have been born in an environment which has nurtured the development of their Culture from infancy. They are the things that all Cultured people seem to know; acquired almost unconsciously from conversation of their elders when they were children, or as they grew, and sometimes taught at colleges, academies, or "finishing schools." They are the things that people of Culture assume that all in their set know and understand as well as they do correct manners. Not knowing these things often makes the conversation of people of Culture difficult to understand by others because of the allusions made to subjects and names with which those who have not had such advantage are unfamiliar.

"Each human being is a mind whose business it is just to know," declared Professor Dewey, of the University of Columbia. And it is your business

to know the things of which we will treat in this chapter as well as to have in your mind the contents of the other chapters. The progress of knowledge is accompanied by increasing capacity for the assimilation of more knowledge. The necessary fundamentals stated here are a basis for further development in any line to as complete a knowledge as may be desired of a particular subject.

The Spread of Knowledge

The spread of knowledge is much like the course of human progress, which may be illustrated by the spread of a great fire. A spark falling on waste paper, a slow smouldering combustion, a small flame, a large flame from some easily flaring stuff near-by, a large volume of flame setting alight the contents of the room, a roaring flame from burning partitions and the floor. Then comes a house on fire, perhaps the adjacent houses, then possibly the whole section of a town, successive additions to the fire enabling it to spread not only by contact, but by radiant heat which inflames objects at a distance.

"Knowledge is boundless, human capacity limited," said Chamfort; but since the days when he made such witty remarks to Marie Antoinette the number of things one can know has multiplied twenty fold, and the progress of knowledge has been greater than that of freedom since the falling of the Bastile. Knowledge developing into science has become so vast that no one can grasp one twentieth

of it, and even the versatile, all-absorbing H. G. Wells had to have a score of experts to assist him in writing his "Outline of History."

The Science of Culture gives Fundamentals

In the preparation of this work on the Science of Culture, aside from the services of many experts, the resources of three of the largest libraries in the United States have been utilised. More than a thousand books have been consulted to gather facts or to verify allusions or quotations from the great authorities of the past and present, while a great mass of hitherto unwritten information has been collected by letter and personal interview. All of these assisted in giving you the service of Rudyard Kipling's "six faithful serving men," whom this work places at your disposal—:

"I have six faithful serving men,
Who taught me all I knew;
Their names are Why, and How,
And What, and Where, and When, and Who."

Thus there have been digressions from the strict subject of each chapter into by-paths where questioning, as in conversation, might lead; and they have been prepared so as to give the information much as it might be imparted by a friend of Culture, whom you were consulting.

And so again there have been given many maxims of the wise and learned with regard to which it is

hoped that you have followed the advice of Colton, a famous English clergyman, who after writing "Lacon," a wonderful collection of wise epigrams, profited by them so little that he became a gambler and killed himself, after a run of bad luck at a gambling house near Paris. Colton advised: "When in reading we meet with any maxim that may be of use we should take it for our own and make an immediate application of it as we would of the advice of a friend whom we have purposely consulted." This work is a friend whom you have purposely consulted and it gives words of wisdom, from Confucius to Edgar Rice Burroughs.

Much of it has been in the form of maxims easy to remember and suitable for quotation on occasion. There are sayings such as often embellish the conversation of people of Culture. "Sentences are like sharp nails which force truth in upon our memory," said Diderot, whose own sentences were so effective that the histories cite him, as well as Rousseau and Tom Paine, as being the intellectual cause of the French Revolution.

The Origin of Science

Books on ancient India demonstrate that science was originally a part of religion, philosophy being thus regarded and so thoroughly studied that the Vedas or Sacred Books written in 1400 B. C. by the Brahmins are declared by Hunter to have exhausted every possible solution of most of the great problems

which have since perplexed Greek and Roman sages, mediæval schoolmen, and modern men of science.

To-day one third of the people on earth still follow Brahminism in some form, including the many sects of Buddhists and those who make of Buddha an idol and worship his graven image. Another third of the world's people are Christians, at least in name, and the other third belong to other religions.

In every religion from the highest to the lowest the priest class has always been distinguished above others for knowledge and intellectual capacity, and until very recently monopolized the professions, sciences, and fine arts. Now among the peoples of America and Europe, these have become specialised; but the clergy as a class are still far above any other in the average of its intelligence, learning, and Culture. Individual exceptions do not disprove this generally admitted statement.

In the Middle Ages, monasteries and churches were the nurseries of learning. Until a century ago, even in England and America, the great majority of other people could neither read nor write, and the clergyman completely dominated his community by virtue of his intellect, and the principal means of education were in schools taught by the clergy. The great majority of the colleges now existing in America were founded by religious dominations, and perhaps a half of the college presidents are minis-

ters of the gospel. That science enlarges the sphere for religious sentiment all agree.

"The heavens declare the glory of God," more loudly to the astronomer—who sees in the sun a mass so vast that even into one of its spots our earth might be plunged without touching its edges; and who by every finer telescope is shown an increasing multitude of even larger suns,—than they declare that glory to the primitive peoples who supposed that the heavens rested on the mountain tops.

The earliest of the world's religions was that of Animism, from *anima,* latin for soul, a name given to it by Doctor Tylor in his "Primitive Culture," published in 1871, and which has since been used by scientists and philosophers to denote the attribution of a living soul to inanimate objects and natural phenomenon. Its use to describe belief in a spirit world, as opposed to materialism, is not sanctioned by science, and so the word is not used here with such meaning.

The Early Causes of Wonder

Sickness, death, sleep, dreams, hallucinations; the wayward caprices of the elements, the mystery of the fire brought from heaven by the sun's rays, all these from the very first caused man to wonder. In sleep came dreams, and the other self seen in them made him believe that this other self had actually seen and done whatever dreamed. And as animals,

inanimate objects and natural phenomenon, were also seen and felt in dreams, it was evident that they, too, must have an existence aside from their bodies. Death then meant that the other self went away permanently; and so arose the belief in ghosts. These spirits, by death become more powerful, both for good and evil, because of the very mystery which shrouds them: hence the propitiation by offers of food and drinks and goods—an idea which persisted until even a few centuries ago in Europe. Effigies of kings and princes now in Westminister Abbey include several who in those bygone days were presented daily with food for some time after the death of the men whom they represented.

Souls of ancestors were and are (one tenth of the people of the world to-day are Animists, excluding spiritualists, who are of course reckoned as Christians) believed to watch and protect descendants; from that arose the idea of reward and retribution, for if in life he had dispensed them would he not continue to do so?

Dead animals also had ghosts, as do the elements which aid, or injure, or destroy as the spirit moves them.

The Belief in Gods

From such belief grew forms of polytheism (belief in many gods) with its attendant idols, as alternative earthly abodes for the spirits. Even today among civilized people, the superstitious—such

as believe in charms and mascots, which among the uncivilised are called fetiches, or in magic, as shown by the use of incantations and trust in omens—there still lingers a belief in spirits hovering around inanimate things that may work us good or evil. From these pagan gods and goddesses we have derived much of poetry and art, and from them men first learned to see and aspire after the beautiful—a sublime pleasure which never wearies, but raises man above the passions of daily life. Since the first, if not the greatest of poets, Homer, was inspired to write of the doings of the Greek gods in the "Iliad," poetry is considered the mother of all arts; "the elder sister of all the arts, the parent of most," as the snobbish Congreve said. Congreve it was who told Voltaire he would rather be considered a gentleman than an author, to which the great Frenchman retorted drily, "If you had been merely a gentleman, I would not have paid you a visit."

Origin of Greek and Roman Gods

When the great restlessness of the ancient world had passed and men found time to study, an effort was made to learn the origin of the Greek and Roman gods, who have their prototypes in other mythologies. Some thought they were the sun, moon, wind, and other natural phenomena personified, and others contended they were great heroes who had been declared divine by tradition. The Egyptian gods seem to represent human traits, and their

animal heads, such as cat, hawk, dog, and others, were given because each human trait has a typical animal in whom it is supreme, just as some fancy now they can detect animal resemblances in their friends and acquaintances, and find these likenesses express their characters.

In the later religion of the Egyptians the myth of Osiris their chief god, his birth, reign, and death, typifies the daily journey to the sun, as does the daily journey of the chariot of Phoebus Apollo in that of Greece and Rome. Set, the brother of Osiris, was the god of darkness; wisdom was personified in Thoth, though the Greeks and Romans made her a woman, Pallas Athene of the Greeks, and Minerva of the Romans. Anubis, the ruler of Hades, as Pluto was with the Greeks, was pictured with the head of a jackal by the Egyptians; their Venus was called Isis.

Homer tells us of the doings of the gods who dwelt on Olympus, mountains supposed by them to be the highest in the world, although not more than two thirds the height of the Alps, and less than one third the height of Mount Everest. His "Iliad" tells of the Siege of Troy, brought on because there was an argument between Juno, sister and wife of Jupiter, and queen of the gods, Minerva the goddess of wisdom, and Venus, goddess of love as to which was the most beautiful. Venus won by bribing Paris, the arbitrator, with Helen the wife of Men-

elaus, of Troy, and as Homer says: "Hence the woes of the Greeks."

More gossipy details are given by Hesiod, whose poem, "Theogenia," is the basis of our knowledge of the Greek gods, and of how their subjects understood them. Jupiter, king of the gods, ruler of thunder and lightning, is chiefly remarkable for his affairs with women of the world, which kept Juno in perpetual jealous rage. Aphrodite or Venus, the wife of Vulcan, god of metal workers, was fickle and changeable; the story of her birth from the foam of the sea has been responsible for many beautiful pictures. Hermes, whom the Romans called Mercury, was god of merchants and thieves, who in ancient times were regarded as the same thing. Apollo was god of song and art.

There are innumerable tales of these beings, not many of them sordid, many of them being positively thrilling, as that of the labours of Hercules, and all written with grace and beauty that makes them read to this day. Some of the most entertaining are told in Hawthorne's "Tanglewood Tales," and all of them are summarised in Bulfinch's "Age of Fable," which can be found in almost any public library.

The Teutonic Gods

The Teutonic races of northern Europe had similar gods. Odin or Wodin, was their ruler of heaven and earth; Freya, his wife, typifies the frau or house-

wife; Thor was the god of thunder, and Tyr the god of war, corresponding to the Greek Mars, whose name has been figuring so much in the public prints in recent years.

We get our names of the days of the week from Teuton gods: Sun day, Moon day, Tyr's day, Wodin's day, Thor's day, Freya's day—but Saturn's day is Latin.

As the races advanced these gods and goddesses lost their lower human traits and Plato, the greatest of Greek philosophers, dropped their foibles entirely and made them typify their higher qualities transfigured. In the later days of Greece, the statues of the gods were not adored by the intellectual, except as objects of beauty; while there was a growing belief in an infinite Power directing nature.

The religion of the Jews was, as the Bible tells us, a constant struggle against the idolatry prevalent everywhere else in the world, and a fight for purity against Baal and the strange gods, but even during the Babylonian captivity they remained faithful to Jehovah.

The Origin of Architecture

Architecture owes its origin to the building of temples for the pagan gods,—that is to say, if we take the word "architecture" in the sense which people of Culture employ it as meaning, building becomes an art and controlled not only by the purpose

for which it is used but by aims of beauty, grandeur, and other æsthetic principles. Thus Ruskin said, "It is the art which so disposes and adorns the edifices raised by man, that the sight of them contributes to his mental health, power, and pleasure.

In the beginning each people had their own system of building, suited to their needs and climates. As a rule, there were three types of buildings; the hunter needed shelter in bad weather and so lived in caves in the rocks; the shepherd, needing light and portable shelter, had tents; the farmer required shelter for himself and his possessions, wedded to the soil, he made his home a storehouse.

The farmer's huts were the origin of the modern building. In the United States and in England the majority of the people were still living in thatched huts, until two hundred years ago.

As Doctor Johnson said: "The natural progress of the works of man is from rudeness to convenience, from convenience to elegance, and from elegance to nicety." This is well illustrated in architecture. The three principles which are now insisted upon are: strength, fitness, and beauty, which have been thus defined: "Without fitness, as for instance, to location, climate, or use, a building is useless and is consequently soon destroyed or made over; without strength it falls to the ground; but if it has no beauty, it is merely a collection of bricks, stones, and lumber that does not deserve to be called archi-

tecture though it may last for years as a continual reminder of the bad taste of the builder, and of the people who endured it."

The finest architecture has been temples, as instanced by the Parthenon of Athens (from the Greek word for Virgin, it being in honour of the Virgin Athena), the finest of antiquity, of which Emerson wrote the very bad rhyme:

> "Earth proudly wears the Parthenon
> As the best gem upon her zone,"

and the Cathedral at Milan, which Mme. DeStael called "frozen music," and which is generally regarded as the finest specimen of architecture and most beautiful building in the world.

Until the Renaissance (word from the French for Rebirth, and used to describe the period when art and science were reborn in the fifteenth century) architecture was regarded as the chief of the arts. It is true that the decoration of stone led to sculpture, and that frescos depicting religious scenes led to painting, but all art was subordinated to the decoration of temples or churches, or to the monuments for dead heroes, who were almost demigods.

The Study of Art

Some people so exalt the study of art that they declare it not only an essential of Culture, but that its appreciation is a true test. This is rather extravagant, since there are many people of Culture who

have but a most elementary knowledge of art, and there are critics who declare that the persons who know least about art are those most capable of judging its merits. The few great masters attract, as if by magnets, the most illiterate as well as the best educated people, on the "free days" at the art galleries. This indeed is the test of a great master.

A few points at least are indeed necessary and the essayist Hamerton is right when he says: "The study of art is of great value to the growth of the intellect." It was Emerson who said: "I think sculpture and painting have an effect to teach us manners and abolish hurry," and it is he who advised us to study the repose and grace of the great pieces of statuary as models for our own poise.

There is no room in Culture for hypocrisy. Your appreciation of art must be genuine. No writer can tell you how to look at sculpture or pictures. You must learn by observation, and you need not use technical terms in telling what you like or dislike. It is a study that brings continually increasing pleasure, and if its charm were more realised the great art galleries would be thronged, to the detriment of cabarets, dance halls, and motion pictures.

The art galleries that have no originals of the great masters, have good copies. Especially is this true of sculpture, and the "Victory," "The Venus of Milo," "Laocoon" and other masterpieces are represented by adequate plaster casts that have much of the charm of the originals.

Engravings of photographs of the great paintings are also to be seen, and will delight every lover of the beautiful, while originals of some of the finest works of the great masters are to be found in American museums at least one of which, the Metropolitan in New York, now rivals the greatest galleries in Europe.

Be Your Own Critic

Pick out those that interest you and study them for yourself. Don't let the honesty of your criticism be terrified by the bogey of authority. "To know what you prefer, instead of humbly saying 'Amen' to what the world tells you you ought to prefer, is to have kept your soul alive," said Robert Louis Stevenson, whose critical essays are as interesting in their way as his "Treasure Island" is from the standpoint of fiction.

Unquestionably much of the worship of the old masters is due to intellectual cowardice begotten of ignorance. The old masters were not always good. The Madonnas and saints of the early Florentines, are almost pathetic in their want of anatomy, and the halo with which other of the early painters are surrounded, is often unjustified.

Many old pictures dating from the best periods are not to be compared with the production of modern mediocre artists. Styles may change, but the essentials remain. The vagaries of futurists and

cubists are symptoms rather than art. But many of the painters of to-day may be the old masters of to-morrow. Something of the kind has already happened in the case of Whistler and Inness, who were still living until a few years ago, and may happen with Sargent, whose portraits hold the eye of the man who glances at them. And all three are Americans!

The Nine Great Painters

There are only nine painters in the world who every one admits are the leaders and men of splendid genius. They are Leonardo da Vinci, Michelangelo, Titian, Raphael, Rubens, Rembrandt, Franz Hals, Velasquez, and Turner; four Italians, three Dutch, and one each from England and Spain. How small a number,—only nine with undisputed glory.

The early struggles of artists are an inspiration to the ambitious, and proof of the power of the human will. Of the nine masters whose names have just been given three were members of the families of painters but the other six had no such advantages. Rembrandt and Titian were the sons of peasants; Turner of a barber; Michelangelo was apprenticed to a stone cutter; Rubens was born while his father was in prison, and was himself a page, and Leonardo was often interrupted while at work to attend to the plumbing at the castle of the Duke of Milan.

Hard Work Necessary to Become Great

Every genius produces a masterpiece only by years of hard and excessive study. Sir Joshua Reynolds said: "Whoever resolves to excel in painting, or indeed any other art, must bring all his mind to bear upon that one object from the moment he rises until he goes to bed." On another occasion this president of the Royal Academy said: "Those who resolve to excel in art must go to their work, willing or unwilling, morning, noon, or night; they will find it no play but very hard work."

Hard work alone does not bring distinction in art; there must be a touch of genius to make the real artist, but the impression that great pictures are painted quickly, in a "burst of genius," is far from the truth. Titian took eight years to paint "Peter the Martyr" and spent seven on his "Last Supper," which is less than half the time Leonardo spent on the same subject. Hence one can readily guess that idling in Greenwich Village or the Latin Quarter and the "artists routs" kills, instead of encouraging, genius. The "Vie de Bohème" generally leads to as much misery as it does in the familiar opera. The "good fellows" are dead and forgotten, but as Longfellow says, "the artist never dies; dead he is not, but departed."

Sometimes, indeed, inspiration does come in a moment; or rather the artist sees an opportunity and, like every great man, is quick to seize it. Such

was the case with Raphael's famous "Madonna of the Chair," in which she holds the child in her arms while seated. It is a painting which everybody has seen, and of which more prints are owned than of any other Madonna. Raphael, while travelling, saw a peasant woman with a child which suggested the pose; having no canvas, he used a barrel head instead, and that is why the picture is round. Like all of his Madonnas it is distinguished for purity and grace.

Many of the artists of slightly less fame had humble beginnings and endured great hardships. Vasari, said Luca della Robbia, who made the reliefs of babies in swaddling clothes that are so popular with every one, was accustomed to keep himself from freezing by sitting with his feet in a basket of shavings to keep warm while he worked. He could not afford a fire. "Nor am I in the least astonished at this" adds Vasari, "since no man has become distinguished in any art whatsoever who does not early begin to acquire the power of supporting heat, cold, hunger, thirst, and other discomforts." Vasari wrote in the sixteenth century, but it is as true today, when those who prefer art to being magazine illustrators have nearly as difficult a road to travel.

Other instances of conquest by the power of ambition are: Claude Lorraine, the French landscape artist, who was a pastry cook; Rodin, the greatest of modern sculptors, who was a foundling; Salvatore Rosa, the bandit; Tintoretto, the dyer; Giotto,

the peasant; Canova, the stone cutter; Gainsborough, the son of a clothworker; Romney, the son of a carpenter; Lawrence, of a tavern keeper, and Hogarth, the silversmith's apprentice.

Nor did many of the geniuses die in prosperity after their long toil. Rembrandt painted at the end of life to keep creditors at bay and provide for his family, and Franz Hals in his whole lifetime did not earn half as much as one of his paintings would bring at auction to-day.

Sculpture

Sculpture, which Dante called "God's grandchild," existed long before there was any painting worthy of notice. Forerunners were the Pyramids, the most ancient monuments in the world, built as burial places for several of the Egyptian kings. They were masses of brick and stone raised up around the chamber where the king was to lie. The tomb was the place where it was supposed the body would be secret and safe from thieves, that of Cheops covering twelve and a half acres and containing 6,000,000 tons, or 300,000 of our modern carloads of stone. How this was built (3,800 B. C.) practically all by hand labor, and without any of the modern engineering appliances, is one of the world's marvels. Yet it failed to guard the dead king, for there is not a tomb that has not been rifled and explored.

The oldest piece of sculpture, the Sphinx, is also Egyptian. Older than the great pyramid near

which it stands, it is a human head with a lion's body now buried in the sand to its shoulders, 65 feet high and 142 feet long. This sphinx is an emblem of the Egyptian divinity Horus, one of the forms of the Sun-god, and is as fascinating as Leonardo's portrait of Mona Lisa in the unfathomable mystery of its face.

Sculpture was at first employed almost entirely to represent pagan deities, demi-gods, or heroes. The survival of this is seen in the preservation of busts or statues of the great by their descendants or admirers, which "commonly implies recognition of worth in the original and is thus in a faint way an act of worship," according to Herbert Spencer.

In Greece really first "rocks began to live." There were two great sculptors of whom we know, Phidias and Praxiteles; but there were hundreds of others whose names are unknown, and of the finest pieces now in existence we do not know the creators.

The greatest statues we have are the "Venus of Milo," who, armless, stands in the Louvre; the "Victory," who has neither head nor arms, but whose drapery has never been equalled in beauty, and whose all-conquering poise of progress is an inspiration to every beholder, and might well be chosen to typify the charm of Culture, which proceeds slowly and gracefully to its goal majestic, serene, and unhurried; the "Venus de Medici," who is undraped; the "Dying Gladiator"; "Laocoon" and his sons struggling with the snakes, the "Apollo

Belvidere"; the "Wrestlers," and the fragment of the torso of Hercules, all proofs of the wonders of ancient Greek sculpture.

In the reaction against idolatry tens of thousands of statues, many of them possibly masterpieces, were destroyed; the marble being used to make lime or to pave roads. Some idea of the number of statues there must have been can be had by considering that when Nero took 500 statues to Rome from the temple of the Oracle at Delhi he left 3,000 behind him.

Michelangelo and Rodin

Since the time of the Greeks there have been only two really great sculptors, Michelangelo; and perhaps our own time has added Rodin, whose "Thinker" is one of the best-known statues in the world. Several of Rodin's original statues are in the Metropolitan Museum in New York, and no resident of that city, or visitor to it, should fail to see them.

Michelangelo lived and worked for nearly a century (1475–1564) the glory of every art, foremost in sculpture as well as in painting and architecture. Lorenzo the Magnificent of Florence found him carving an angel for a stone cutter and recognising his genius gave him his opportunity. He became great as a painter through the jealousy of Raphael, who suggested to the Pope that he be employed to paint the frescoes of the Sistine Chapel in the hope that he would fail. Michelangelo reproduced on

the ceiling the creation of the world, with scenes from the Bible, making them live again before our eyes with the vividness of the Biblical narrative. It took him seven years to paint the "Last Judgment," much of the time being spent lying on his back on a scaffolding while he painted the ceiling.

Michelangelo had no fondness for painting, and preferred sculpture and architecture. A copy of his "David," which was made from a piece of marble other sculptors declared useless, is in every art gallery. Sculptors nearly always make models in clay before the chisel is used, but "David" was carved by him without such preliminary. In 1546 Michelangelo was made architect of St. Peter's at Rome, and much of the beauty of the world's greatest church is due to his indefatigable work.

Benvenuto Cellini

The best account of life in the days of the Renaissance, when art was at its best, is given in the "Autobiography" of Benvenuto Cellini, himself a famous sculptor and also a painter, but best known as the greatest of goldsmiths, his work never having been equalled. Cellini's story of his own life is described by Symonds, who translated it into English, thus: "From its pages the genius of the Renaissance, incarnate in a single personality, leans forth and speaks to us." It reads like the most extravagant story of adventure, and tells with frankness the whole story of his amours, his passionate

devotion to art, his shameless self-worship, and his curious traffic with devils and magic.

Modern Sculptors

The best known of modern sculptors besides Rodin, who is in a class apart, are: St. Gaudens, whose Lincoln is in Chicago and his Shaw monument in Boston; Daniel French, whose Alma Mater is in front of Columbia University, and who made the great groups ornamenting the New York Custom House; Macmonnies, whose Bacchante, rejected as immoral by Boston, has a place of honour in the Luxemburg in Paris; Meunier, the Belgian whose work shows the dignity and despair of the manual labourer; Bartholdi, who made many finer statues than his "Liberty Enlightening the World," which stands in New York harbour.

Art must Interpret the Invisible

"Art does not imitate but interprets," said Mazzini, and so critics do not regard the Rogers groups of the past generation, or the beautiful Italian sculpture of to-day, with its fidelity of detail and softened smoothness, as any more artistic than are photographs. Art is nature seen through the eye of the artist, who must put into his work something that has been invisible to ordinary people until the artist discovers it and fixes it that all may behold.

"The greatest art communicates the greatest amount of satisfaction to the greatest number of

normal human beings throughout the greatest length of time," said Symonds. Painting was a transient, impermanent thing until the beginning of the fifteenth century, and hence did not appeal to men of genius, who yearned for fame. Relegated then to crude decoration, inferior to that of the sign painters of to-day, there is no painting worthy of notice before 1410, when the brothers VanEyck in Flanders, by the invention of oil colours and varnish, gave to painters the medium by which their compositions could be preserved practically forever. From that time dates the beginning of painting as an art, and it received an additional impulse when Leonardo codified the laws of perspective without which our painters would, like those of the Japanese, rely solely upon outline and flat colour to express form.

Different Interpretations of Artists

Every country has its own type of beauty which its artists have helped to define. From the earliest times Madonnas were painted of a type like the women of the artist's own country. Thus in Filippo Lippi's famous "Annunciation," the Virgin and Angel Gabriel are simply a Florentine maiden and youth of his day, perhaps somewhat idealised. Often the Madonnas are portraits of wives of the early painters, and many of them are portraits of ladies whom the artists adored. In the North, the Madonnas are of a different type; those of VanEyck

looking like the plain-faced, high-browed wives of Flemish burghers. The extreme to which this is carried is shown in an early German rendering of the birth of the Virgin that is preserved in Munich. The domestic details of the scene have been elaborated with striking effect. The careful German housewife is taking out linen from a well-stocked chest, two nurses superintend the child's bath, testing its temperature, while a maid pours boiling water from a saucepan.

Each of the great masters is preëminent in some detail. Michelangelo is distinguished for grandeur of conception and mastery of anatomy; Raphael for perfection of drawing; Titian for grandeur and stately tranquillity; Rubens for magnificence of colour and exuberant vitality; Velasquez for realism; Leonardo for catching a subtle, elusive grace; Rembrandt for mystery and character; Franz Hals for character that tells the story of a life in a glimpse; and Turner for imaginative vision.

Different Ages of Art

Every age required a range of subjects peculiar to itself; in the fourteenth century these were saints and Madonnas, legends and scenes from the Bible; the fifteenth and sixteenth added mythological and allegorical extravagances and later developed portraiture; the seventeenth century produced landscape and genre; the eighteenth was given to portraits and historical, while the insatiable nineteenth

chose as its subjects everything "in the heavens above, the earth beneath, or the waters under the earth."

In late years also many attempts have been made to imitate the work of pictures after the manner of the old masters; but they have been foredoomed to failure from the outset. Moreover, these imitators have sought to transfer to their pictures not only the beauties but the defects of their great models, forgetting, as has been pointed out, that "the early masters attract us not on account of their meagre drawing, hard outlines, erroneous perspective and conventional glories; but, on the contrary, in spite of these defects and peculiarities." This was the cause of the rapid forgetting of the pre-Raphaelite school, fostered by Ruskin's "Modern Painters." The most valuable lesson of the past is that it not only teaches the artist to use its best methods to execute what he wishes to paint, but also to wish to paint what he himself sees and feels.

The Four Groups of Painting

Painting is classified into four groups: historical, portraits, landscape, genre.

Historical painting includes, besides strictly historical scenes, all religious, mythological, and allegorical subjects. There is hardly a story told in poetry or prose that hasn't been told a hundred times in pictures.

Portraiture art now demands that more of the

character of the subject be revealed than is shown in a photograph. This is the strength of Mona Lisa, the most famous of all by Leonardo, which represents the wife of one of his friends. Her family name, Gioconda, has given a second name to the picture, which is thus known as "La Joconde," the "joyous one," a French mistranslation based on the family name. Rembrandt and Franz Hals, and indeed most of the Dutch or Flemish school, are famous for their delineation of character. Among the moderns, Sargent has an intensity of sensibility that is almost painful, sometimes verging on the morbid. In painting men of the world his art is sometimes sensational in expressing traits that a careless glance at the person in real life would not reveal. Some have feared to have him paint their portraits, because his paintings so often express his contempt for his subjects. There is less character in Gainsborough, who is more popular for the grace and beauty of his costumes and poses, and the same may be said of Sir Joshua Reynolds, 3,000 portraits, which are always friendly.

Landscapes made their first appearance as small and modest backgrounds to biblical and other historical pictures. The biblical pictures of a few centuries ago had backgrounds of Spanish mountains, Dutch windmills, or Italian gardens, according to the scenery with which the painter was most familiar, and absolute lack of consideration for anachronism. The later landscapes included figures of sheep

or other animals. It is only within the last sixty years that landscapes have been painted without animal life. Turner, an Englishman, Corot, and Claude Lorraine, French, and Inness, an American, are the great landscape artists. For the last twenty years it has been becoming the general opinion that no landscape painter has ever excelled George Innes, who made his work breathe the very spirit of nature, filling his landscapes with movement, animation, and life, depicting genial warmth, breezes, storms, and the rustling of leaves, all of them difficult to transfer to canvas.

The things of everyday life interest most people most. This is the reason why genre painting has become the most popular, in that it shows ordinary people and ordinary events. Its subjects are everyday and trivial rather than important, and usually tell a sad or merry story of humans or animals. It even includes the flower, fruit, and other pictures of still life that were admired a generation ago, but most of which are now scorned as unworthy of being perpetuated.

The strength of the Flemish masters is that they painted ordinary men in ordinary situations, and not heroes in a moment of crisis. The greatest of the genre painters is Franz Hals, who is noticeable for his elegance of style, profound knowledge of human nature, irresistible and contagious humour, grasp of character, and phenomenal ability to express the most elusive and subtle human traits. All

of this was done by Hals with ease, dash, and freedom. His best known canvas depicts a dinner party of musketeers who are just assembling. Two friends meet and shake hands, smiling and jolly and beaming with joyous anticipation of a social evening, good cheer, meat, drink, story, and song. Amiable and contented expressions light up their visages. To see them is to put the beholder in a good humour. It is no wonder that some pictures by Franz Hals sell for more than a hundred thousand dollars, and bring top prices when offered for sale.

English genre painting begins with Hogarth, who treated art from a sermonising standpoint, as shown in his "Marriage à la Mode," and "Rake's Progress," prints of which used to ornament so many walls.

The More Thorough Study of Art

It is to be hoped that the glimpse of art and artists given in these few words will encourage the reader to make a more thorough study. Every library has many books on the subject, and reproductions in photographs or engravings in steel or halftone that show the best works. The home of Culture seems incomplete without good pictures. All people of Culture agree with Guizot, who wrote the famous "History of Civilisation in Europe," and who said: "The study of art is a taste at once engrossing and unselfish, which may be indulged with-

out effort, and yet has the power of exerting the deepest emotions, a taste able to exercise and to gratify both the nobler and softer parts of our nature."

The lowest savages are unawed by the products of civilised art we are told by explorers. Savages also regard any inquiries as to the phenomena of nature as childish trifling. The same contrast is found between the lowest and most highly educated among us. A brute thinks only of things which can be touched, seen, heard, smelt, tasted, and it is so with the youngest child and the lowest savage.

Developing man has thoughts about existence, causes and so forth. Then, as use is made of the "six faithful servants," which we have mentioned, comes the dawn of intelligence, evolving into Culture. "Drawing inferences is the only occupation in which the mind never ceases to be engaged," said John Stuart Mill.

Brahmin Philosophy

Such thought preceded science and was the cause of philosophy. Often it is interwoven with religion, since the primitive religions have largely been attempts to answer questions as to whence we came, why we are here, and where we are going. The earliest philosophy was the Brahmin, which as early as 1,400 B. C. had a large literature called the Vedas. It set forth that the universe is in a process of ceaseless change; that all processes of nature are but

parts of a universal process; as the beginning is inconceivable and the end is unthinkable, there was no beginning and can be no end; rhythms and cycles of other rhythms and cycles sweeping in eternity through infinity.

Buddhism

Buddhism, an offshoot of Brahminism and the religion of 400,000,000, nearly all of whom live in Asia, was founded by a Hindu prince in the fifth century B. C., who was known as "The Buddha." The teachings of Buddhism may be summed up in the one word "renunciation," that is, freedom from *attachment* which alone causes existence. Attachment springs from desire, and desire from sensation, which in turn is the product of ideas, so that existence is the product of ideas. Buddha taught that ideas were mere illusions, and that if a man will but free himself from his illuded ideas—ideas, for instance, such as the attribution of reality to transitory and imaginary things—then attachment will cease and with it unhappiness.

While Buddha is to-day prayed to and worshipped by nearly four times as many people as live in the United States, yet he never claimed to be more than a man, and taught that man's future was solely in his own keeping. The Hindoo who worships an idol and calls it Buddha thus degrades the teaching of the founder of his religion. Just as there are

hundreds of sects of Christians, so are there hundreds of sects of Buddhists.

Confucianism

Confucianism is the religion and philosophy of China, as taught by Confucius 500 B. C., it contains what we know as the Golden Rule, but stated slightly differently, his maxim being: "Do not do unto others that which you would not have others do unto you." When one of Confucius' pupils questioned him regarding immortality he said: "So long as you cannot comprehend life, how can it be that you hope to know about death?" The motive contained in these words shows forth in all his teachings, which are political and ethical. Confucianism concerns itself solely with the physical well-being of man and the right conduct of man and the state. Lao-Tsze, a philosopher who studied under Confucius, was responsible for Taoism, which now has in great part degenerated into a polytheistic ancestor worship responsible for the josses in Chinese homes and for hundreds of temples.

Mohammedanism

Mohammedanism, the religion of 250,000,000 people, owes its origin to Mohammed, who founded it in the early part of the seventh century. Its teachings are embraced in the Koran. The creed is simple: "There is no God but God, and Moham-

med is the apostle of God." God is a hard, unforgiving despot who demands the eternal destruction of all unbelievers. However vile a Mohammedan may be he can be saved, and however excellent an unbeliever, he must be damned forever. Mohammed lifted Arabia from its ignorant worship of idols and enforced strict laws of cleanliness and of abstinence from wine. His followers came very near to conquering the world, and in their dominions which included Spain, until the middle of the eighth century, all subjects were required to accept the faith of Islam or die.

Liberty of thought was not encouraged by the stern religion of Islam (as the Mohammedans call themselves). The Caliph Omar ordered the vast treasures of the Alexandrian library, containing the only manuscripts of many writings (it was before there were printed books) destroyed, saying: "If these writings disagree with the Koran they are dangerous; if they agree with it, they are useless." The magnificent collection was used to heat the public baths, and fire was maintained with them for six months, with what loss to civilisation will never be known.

The Arabs were distinguished for their sciences, chemistry, astronomy, and mathematics, the foundations of which we largely owe to them. From them we got our figures that we use instead of letters to express numbers. The Greeks and Romans used clumsy symbols, and some idea of the difficulty of

calculating until the eleventh century in Europe may be had by attempting to multiply MDCXIV by CXLIX. We also owe the foundations of medicine to the Arabs and the Jews.

Philosophy

While the ancient religions were all to a certain extent philosophies, the modern development has been along independent lines, concerning itself with practical rather than spiritual matters. Herbert Spencer has defined philosophy as completely unified knowledge, yet the union of scientific inquiry and philosophical speculation, which began in the days of Aristotle, ended about the time when the philosopher Isaac Newton by reasoning why the apple fell down from the tree instead of falling up, discovered the law of gravitation.

Strictly speaking, philosophy deals with the relations between what we see and what lies beyond our perception—which may be stretched to include the definition of Plutarch, that it is "the art of living." The principal Greek schools of philosophy were Stoicism, Epicureanism and Scepticism; and most of the philosophers since have made more or less use of their teachings. Stoicism taught that happiness is to be found not in outward things, but in power over "all thoughts, all passions, all desires." Epicureanism declares the supreme good to be personal pleasure, consisting not in self-indulgence, but in tranquillity and peace of mind. Total

submission is advocated by Scepticism, which declares that definite knowledge is unattainable.

Reason and Conception

Plato, who was born about 427 B. C., gave the world two great truths, which have had a very great effect in laying the foundations for philosophy and its product, science. These were that in order to direct human knowledge aright reason must be the starting point, and that all human thinking is accomplished by means of universal conceptions.

To two other philosophers we owe the basis of the laws of reasoning. Aristotle (384–322 B. C.) invented logic, which is the science of the laws of thought. "Logic is the art of thinking well; the mind, like the body, requires to be trained before it can use its powers in the most advantageous way," said Lord Kame. Aristotle's system of logic embraced only deductive reasoning, which might be called a straight reasoning from one thing to another and remained the standard for 2,000 years. Lord Bacon, a poor and self-educated orphan, who rose to be Lord Chancellor of England in the reign of Queen Elizabeth, established inductive reasoning, which method revolutionised logic and is the basis of modern science.

The Baconian Method

Simply stated, the Baconian method, which is now a truism known to all, but which startled the scien-

tific world in Shakespeare's day, is this: To establish firmly the truth of any "law of nature," or of any theory explanatory of the things and processes we see about us, it is necessary first to be certain of the facts used in any such generalisation. This certainty is only to be arrived at by careful and exhaustive experiment and observation. From the *whole* body of facts thus collected may be constructed a general law or general truth, and the *whole* body of such truth properly understood in their inter-relations is the material of the true conclusion. This was outlined by Bacon in his work called "Novum Organum," Aristotle's ideas having been called "Organon." It was written in Latin because all the learned men in Europe then regarded that as the only imperishable language, and it formed a general means of communication between those speaking and reading different dialects.

The method of Bacon separates the entire mass of human thought; removing all that which is vague, speculative, uncertain, and unknowable, from that which is definite, positive, undoubted, and knowable. While it is true that induction was used before Bacon's time, and observation and experiment were as old as Aristotle, and that every man uses it unconsciously in daily life, yet Bacon by giving rules for application suggested a change from "rule of thumb" to scientific method; which it is generally agreed is the foundation of modern science.

The progress of science in every branch continu-

ally proves the value of the Baconian method as a test of truth. Problems have been proved to be unsolvable because they were put in terms of unreal conditions, and real conditions were mixed with misconstructions. Again, in every science it is found that the supposed solution is only apparent; because the solution solves not the real problem, but that which has been made up. The Baconian method has become so much a part of our very existence that every trained thinker almost unconsciously applies every one of the Baconian tests to every matter upon which he must decide. The man unskilled in exact thinking should lose no time in making conscious use of this test.

Pope called Bacon "the wisest, brightest, and meanest of mankind," an epigram which has clung to his memory although many books have been written to prove that the word "meanest" was unjustified, being due to the enemies that his genius and rigid administration of the law made for him. It was Bacon who wrote: "A little philosophy inclineth a man's mind to atheism, but depth in philosophy bringeth men's minds about to religion."

Exemplifications

Artists and Their Work

Abbey, Edwin A. (1852–1911); one of the foremost American figure painters. "The Quest of the Holy Grail," a series of panels in the Boston

Public Library, upon which he was occupied for ten years is a characteristic piece of work; he was commissioned by Edward VII to paint his coronation.

ALMA-TADEMA, L.; born in 1836 in Belgium; lived in England, painter of carefully but rather coldly executed work, chiefly archeological.

ALSTON, WASHINGTON (1779–1843); American, whose best known picture is "The Dead Men Revived"; also made numerous other biblical pictures; very popular in his generation.

ALVAREZ, DON JOSÉ (1768–1827); son of a Spanish stone-mason; his statue of Ganymede, fashioned in 1804, made him recognised as the greatest sculptor of his day; Napoleon considered him as the greatest since Michelangelo.

ANDREA DEL SARTO (1486–1531); Italian; distinguished for purity of his drawing, unity of his compositions, and the grace of the attitudes of his religious and profane personages.

ANGELICO, FRA; fourteenth century; most devotional of painters; Michelangelo observed "the good monk must have visited paradise and gained permission to paint his models from there."

BARBARELLI, GEORGIO (1439–1502); his decorations of the Palace of the Doges at Venice are remarkable for their warm tones; he left few pictures which are very valuable.

BARTHOLOMÉ, PAUL ALBERT (1848–); his "Aux Morts," French for "To the Dead," in the Père

Lachaise cemetery in Paris, is one of the finest pieces of modern sculpture; also made genre paintings.

BARTOLOMMEO, FRA (1475–1517); Dominican monk, whose "Marriage of St. Catherine" is in the Louvre; he is said to be the first to use the lay figure; he excelled in draperies and in the perfect symmetry of his composition.

BELLINI, GENTILE (1421–1501); one of the earliest of Venetian painters; visited Constantinople at invitation of Sultan, who objected to the severed head in "The Decollation of St. John" and to prove the justice of his criticism, ordered the head of a slave to be struck off in the presence of the astonished artist.

BELLINI, GIOVANNI (1422–1512); brother of the foregoing, regarded as founder of Venetian school; his paintings emancipated art from the dry Gothic manner of his predecessors.

BIERSTADT, ALBERT (1828–1902); born in Germany, but came to America as an infant; his "Rocky Mountains" is an enormous canvas that was famous in its day but is now used to show the error of overcrowding large pictures with small details, although it is interesting as a panorama.

BLAKELOCK, R. A.; American landscape painter; was put in an insane asylum; merit of his work not recognised until recently.

BONHEUR, ROSA (1822–1889); Frenchwoman in

whose paintings the anatomy of the animals is always perfectly correct; her "Horse Fair" is her best-known work.

BOTTICELLO, SANDRO (1449–1510); Florentine painter whose quaint Madonnas have been much forged; a vein of mystical fancy, strong religious conviction, together with the rough humour of his time, is united in most of his work.

BOUGUEREAU, GUILLAUME (1825–1905); French painter, whose best work is classical and antique, his modern showing a lack of ease in treating modern costume; famous for his Venuses and nearly nude figures.

BURNE-JONES, EDWARD (1833–1899); best known for his painting of "The Vampire" which caused Kipling to write "A fool there was and he made his prayer, etc.," one of the most important representatives of the Romantic school in British art.

CANOVA, ANTONIO (1757–1822); Italian sculptor who found inspiration in classical models; his "Cupid and Psyche" is in the Louvre; the best-known bust of Napoleon is by him.

CELLINI, BENVENUTO (1500–1570); Italian; goldsmith, engraver, sculptor, painter, author; has left some sculptures at Florence; his "Perseus" holding up the head of Medusa is his best-known work.

COLE, THOMAS (1801–1848); his five paintings of the "Course of Empire," now in the collection of the Historical Society of New York, are accounted

among the best works of the early part of the nineteenth century.

CONSTABLE, JOHN (1776–1837) British painter, but two of his greatest works are in the Metropolitan Museum in New York; they are "A Lock on the Stour" and "The Valley Farm."

COPLEY, JOHN S. (1737–1815); leading portrait painter of New England until the revolution; moving to England, his son, who had been born here, became Baron Lyndhurst, Lord Chancellor of England.

COROT, J. B. C. (1796–1875); a French painter who peopled his landscapes with nymphs and goddessess; his landscapes ignored nature's blemishes and showed imaginative visions of "the light that never was on sea or land."

CORREGGIO (1494–1534); inspired by Raphael's "St. Cecelia," almost rivalled the great masters; an "Ascension" and an "Assumption" are his best-known paintings; distinguished by a softness and suavity.

DAUBIGNY, C. F. (1817–1878); French painter, who has been called the poet of the river, since no one has more exquisitely suggested its mysteries and the majestic seaward flow of its flood.

DAVID, JACQUES LOUIS (1748–1825); French painter who has twenty-four pictures in the Louvre, the best-known being the popular "Cupid and Psyche."

DURER, ALBERT (1471–1528); German sculptor,

architect, painter, engraver, and author; with a serious style, profound and mystical.

ETTY, WILLIAM (1787–1849); an English printer boy who became, according to Goodyear, the third greatest of British artists, the others being in his opinion Turner and Constable; his "Sappho" and "Sirens" show the wonderful delicacy of his flesh tints.

FLAXMAN, JOHN (1755–1826); British sculptor, who made remarkable reliefs and also the designs for the famous Wedgewood pottery.

FORTUNY, MARIO (1838–1874); Spaniard; responsible for the water colours that are known as the Hispano-Roman school. A sun worshipper, whatever sparkled attracted him as his subjects.

GAINSBOROUGH, THOMAS (1727–1788); at age of ten "had sketched every fine tree and picturesque cottage" near his English home; first famous for landscapes and afterward for his portraits, which have tremendous popularity to this day, and are always graceful and often expressive to a high degree, with the merits of instinctive genius without laborious finish; even his least scholarly portraits are deemed masterpieces. His "Age of Innocence," a little girl seated on the ground with her hands in her lap, has great vogue.

GEROME, J. L. (1824–1904); his eastern pictures, such as "Turkish Prisoner" and "Slave Market," show him a fine colourist and painter of the human figure with minuteness of finish.

GHIBERTI, LORENZO (1378–1455); Italian, made himself famous by bronze gates of Baptistry at Florence, to which he devoted forty years labour.

GIOTTO (1276–1337); real founder of Italian art; painter, sculptor, architect, engineer, and mosaic worker; as his contemporaries, he used water colours; made frescoes and large mural paintings for churches, few of which have stood the ravages of time.

GREENOUGH, HORATIO (1805–1852); American sculptor who made the colossal statue of Washington which was too large to go in the Capitol, as the floors would not support its weight; for more than seventy years it sat outside, but was later removed, because artistic taste had changed since 1843.

HALS, FRANZ (1584–1666); now regarded as the greatest of Flemish painters, except by those who prefer Rembrandt. See body of this chapter.

HOGARTH, WILLIAM (1679–1764), as a satirist is unsurpassed among painters; he represented the foibles of life in England in a series of engravings which exhibit character, humour, and power.

HOLBEIN, HANS (1497–1534); German; historical pictures and portraits; the most famous is his "Dance of Death."

HOMER, WINSLOW; American landscape artist of whose work William Howe Downes wrote in 1900: "He is the first exponent in pictorial art in the New World." His subjects are outdoor

Americans, big, rough, sturdy, and true-hearted men, sailors, soldiers, pioneers, fishermen, and farmers, "in their habits as they live."

HUNT, WILLIAM HOLMAN (1827–1910); his greatest and most successful religious picture is "The Light of the World," which was exhibited through England and attracted an enormous amount of attention.

HUNT, WM. M., (1824–1879); transferred to America the standards which he had learned in France under Millet and had an important influence on American art as head of a School of Art in Boston.

INNESS, GEORGE (1825–1894); An American whose works live after him. "So long as they resist the ravages of time, an Inness landscape stands for a living embodiment of nature." No one has excelled him in expressing the vitality of nature.

LAFARGE, JOHN; his stained glass windows, one of the best of which is the Means Memorial, in the Mount Vernon church in Boston, are regarded as equal to anything of the kind that has been done; and there are no better mural decorations than those he has made.

LANDSEER, SIR EDWIN (1802–1873); an English animal painter whose beasts looked almost human and even when wild, rather too tame to suit the taste of the present generation, although the fathers and mothers of most of us had his dogs and deer framed on their walls.

LEIGHTON, SIR FREDERICK (1830–1896); very successful British artist in imaginative and classic subjects, a fine draughtsman and able colourist, but not a genius; his mythological paintings are popular as are several of his groups of statuary, he being also a sculptor.

LENBACH, FRANZ (1836–1904); chief German portrait painter of the nineteenth century; his best-known portraits are of Bismarck, Moltke, Wagner, Strauss, and Gladstone.

LEONARDO DA VINCI (1452–1519); see body of this chapter.

LORRAINE, CLAUDE (1600–1682); painted about four hundred landscapes which are to be found in nearly every gallery in Europe; perhaps no other has had so perfect a knowledge of the lights in the sky from dawn to daylight and depicted them as well; there are many forgeries of his work. He is always spoken of as Claude Lorraine, the latter being his birthplace.

MESSONIER J. L. E. (1815–1891) made paintings of seventeenth and eighteenth century society life on small panels, remarkable for finish and detail.

MICHELANGELO (1475–1564); see theme of this chapter.

MILLAIS, SIR JOHN E. (1829–1896); at first a painter of landscapes with splendid atmospheric effects, he afterward was known as a painter of portraits, one of which was of Mrs. Ruskin, with

whom he fell in love, and whom Ruskin allowed to secure an annulment of marriage so they might wed.

MILLET, J. F. (1814–1875); French painter well known for his "Angelus" and "The Gleaners," of which many copies have been sold; a master in depicting the sombre melancholy of French peasant life.

DE MONVEL, BOUTET; modern French artist whose lively and delicate fancy makes him the best-known illustrator of the lives and doings of children.

MURILLO (1618–1682); follower of Velasquez, imitated Italian masters; His Virgins, the ecstasies of the saints, his "Annunciations" and "Assumptions" are distinguished by a nameless charm, which reproduces the mystical inspiration of the artist, who is classed among the glories of Spain.

ORCAGNA, ANDREA (1329–1368); Italian; painted grand fresco of "Hell" in Santa Maria Novello in Florence and an eccentric "Last Judgment."

PALISSY, BERNARD (1505–1590); a common glazier, who, after learning to paint on the surface of pottery, rediscovered the lost art of enamelling.

PEALE, REMBRANDT (1787–1869); when only eighteen he made a sketch of Washington, which he finished after Washington's death and which was purchased in 1832 by the United States Senate.

POUSSIN, NICOLAS (1594–1665); arrived at Rome as a beggar, settled there but remained true to his birthplace, France; the grave austerity of his genius was blended with great knowledge of anatomy, philosophy, and familiarity with history and poetry. He is called "The Prince of the Elder French school."

RAPHAEL (SANZIO) (1483–1520); in frescoes and pictures, portraits and "Holy Families," Raphael without apparent effort attained perfection by his genius for composition, drawing, and painting; the "Sistine Madonna," "Madonna of the Chair" and "St. Cecelia," are tremendously popular to this day, tens of thousands of Americans owning prints of them. His last work, "The Transfiguration," not quite finished at his death, was exhibited at the head of his bed where he lay after death, and was carried in his funeral procession.

REMBRANDT, PAUL (1607–1669); chief and most glorious of Dutch masters, he found new poetry in the opposition of life and shade; and sought for night effects and contrasts of color on a dark background. "The Night Watch," and "The Anatomy Lesson" are popular subjects continually reproduced by engravers. He was also in the first rank of portrait painters.

REYNOLDS, SIR JOSHUA (1723–1792); renowned for his portraits of which he painted three thousand, more because of the subjects than his genius, since nearly every one in England who could af-

ford it had a portrait by him and they sat in line as in a doctor's office, waiting their turn.

ROBBIA, LUCA DELLA (1400–1482); Italian sculptor and painter; made reliefs in clay which were baked and enamelled.

RODIN, AUGUST (1840–1917); greatest of modern sculptors; his modelling of the human figure is unsurpassed; the strength of every muscle and the beauty of every curve is shown in his work; the man's hands in "The Kiss," and the imprisonment of a hand or foot in several of his pieces are wonderful in their portrayal of emotion or spiritual significance; "The Thinker" is a statue of which everybody has seen a photograph and of which all should see one of the casts that are in almost every art gallery, since no photograph tells the story adequately.

ROMNEY, GEORGE (1734–1802); English portrait painter; "his women are all sisters, his men cousins at the farthest, the same shaped eyes, the same curling lips do duty in countless faces," said Witt.

ROPS, FELICIEN (1833–1898); Belgian by birth, Hungarian by descent, and Parisian by adoption; hater of women as revealed in etchings of candid brutality but great genius.

ROSSETTI, DANTE GABRIEL (1828–1882); one of the English pre-Raphaelites who tried to ignore all that art had learned since the time of Raphael; as a result he is better known as a poet,

though some of his engravings are of great beauty.

RUBENS, PETER PAUL; (1577–1640); Flemish; by his prodigious activity, his facility, and powerful work, also by his brilliant colouring recalled the great artists of the sixteenth century; he revelled in a somewhat coarse beauty of the flesh, delighting in difficulties, concealing all imperfections in drawing and unshapeliness of outline under a brilliancy of colour that dazzles the eye.

SARGENT, JOHN S.; American portrait painter, who lived largely in England; besides his wonderful portraits, his mural decorations in the Boston Public Library are remarkable.

ST. GAUDENS, AUGUST (1848–1907); his statue of Lincoln in Lincoln Park, Chicago, the "Shaw Memorial," in Boston, and "Grief," in Rock Creek cemetery in Washington, are equal, if not superior, to any American sculpture; at the request of President Roosevelt he designed several American coins, including the gold now in circulation.

STORY, WILLIAM WETMORE (1819–1895); American sculptor, poet, and artist; among his numerous monuments, statues, and busts is "Cleopatra."

MACMONNIES, FREDERICK; American sculptor; besides the "Bacchante" mentioned elsewhere in this work, he made the doors of the Congressional Library at Washington, the Prospect Park Tri-

umphal Arch in Brooklyn, and the Battle Monument at West Point.

STUART, CHARLES (1756–1828); made three original portraits of George Washington and twenty-six copies; had much ability in representing character.

TENIERS, DAVID (1602–1694); depicted life in Flanders, reproducing smoky taverns, card parties, pots of beer, and animated fairs of his country, portraying inimitably the "coarse, shrewd peasants of the north."

TINTORETTO (JACOPO ROBUSTI) (1518–1594); pupil of Titian, who discharged him through jealousy; worked so rapidly he was called the "Furious" but never attained Titian's fame although he rivalled him in brilliant colouring.

TITIAN (1477–1576); painted a great quantity of pictures; with greatest freedom passed from sacred to heathen subjects, from "Holy Families" to "Venus and Adonis," giving them all life with his magic brush; so illustrious, that Emperor Charles V picked up his brush for him when he dropped it; painted with glowing tones and brilliant colours.

TURNER, J. M. W. (1775–1851); most famous of British painters; specimens of his wonderful landscapes are in the Metropolitan Museum in New York, and the Boston Museum of Fine Arts; Turner used the matter of fact as a starting point for purely imaginative creations.

VANDYCK, ANTON (1599–1641); Flemish painter of magnificent pictures for churches, but is chiefly celebrated for his portraits, making thirty-eight portraits of Charles I and Henrietta, not counting scores of nobles and princes.

VAN EYCKS, the; two brothers who invented the use of oil paints, as has been told; their own work was remarkable for a wonderful conscientious execution of minute details, great warmth of colour, and a serious and noble conception of the subjects themselves, which were religious. Hubert Van Eyck (1366–1426); Jan Van Eyck (1390–1440).

VANUCCI, PIETRO; called Perugino (1446–1524); painted religious pictures with a peculiarly graceful expression and vivid colour; was Raphael's teacher.

VELASQUEZ (1599–1660); the greatest painter of the Spanish school and succeeded in every style—history, portraits, landscapes, scenes of familiar life, animals, flowers, and fruit. Jean Jacques Rousseau called him "The man of nature and of truth." His portraits are masterpieces, and seem almost able to speak.

VERONESE, PAUL (1528–1588); "The Marriage of Cana" is one of the finest ornaments of the Louvre in Paris; he dressed all his personages in fashions of his own time, whatever epoch they may have lived in; his apostles were rich Venetians feasting in palaces.

VISSCHER, PETER (1455–1529); German sculptor whose bronzes of King Arthur and Theodric are remarkable for their strength of character, showing warlike spirit; his tomb of St. Sebald in Nuremburg is also famous.

WATTEAU, ANTOINE (1684–1721); most of his paintings represent the court life and court amusements of the time.

WEST, BENJAMIN (1738–1820); a mediocre American painter who became president of the Royal Academy of Great Britain; best known because when a child he painted with a brush he had made from hairs pulled from a cat's tail.

WHISTLER, J. A. M. (1834–1903); an American who after being a cadet at West Point abandoned a military career for art and spent the latter part of his life in England, and is one of the great painters of the last century; his etchings are remarkable, and every one is familiar with his portrait of his mother, the side view of an old lady in a cap seated in a chair.

Explanation of Architectural Styles

EGYPTIAN—Contains no curves or arches; solidity, slanting lines, and columns are characteristic features; the Pyramids, and the temples of Luxor and Karnak are the best examples. This style in America may be seen in the gateway to Westminster Presbyterian Church in Baltimore, which opens into the cemetery where Edgar Allan Poe is buried;

also gateway to Mt. Auburn, Cambridge, Mass.; Medical College of Virginia at Richmond; Moyamensing Prison, Philadelphia; Museum in Golden Gate Park, San Francisco.

GREEK—Called by Emerson "the flowering of architecture"; noticeable for rows of columns that support not only a portico but within the temples support also the roof; Greeks used curves wherever possible; to counteract optical illusions, instead of columns being made absolutely straight they were made bulging so they would appear straight, if made actually straight they would have appeared concave or turned in; columns being made by Greeks largely of drums piled one on the other, they fell, even the Parthenon, finest specimen of Greek architecture, now being in ruins. Egyptians used monoliths, of which Cleopatra's Needle in Central Park, New York, is a type. Greek houses were in the style of their temples; hence Pope wrote:

> Tis very fine,
> But where'd ye sleep and where'd ye dine?
> I find by all that you've been telling
> That 'tis a house but not a dwelling.

Types of Greek architecture in the United States are: State Capitol Building (Doric), Columbus, O.; new Field Museum, Chicago; State Library, Hartford, Conn.; Layton Art Gallery, Milwaukee; Custom House, Philadelphia.

ROMAN—Noted for arch; they invented it and

Greeks afterward adopted it; vaulting and domes are also Roman; distinguished for practical usefulness as in engineering works. Best examples are the Coliseum and Pantheon at Rome, and Trajan's arch in the Forum. Many buildings of this type are in the United States including: Pennsylvania Station and Knickerbocker Trust Company's building in New York; Art Institute, Chicago, Ill., Israel Temple, Cincinnati, Ohio; Post Office and City Hall, Cleveland, Ohio; Public Library, Denver, Colo.; Federal Building, Indianapolis, Ind.; Jewish Synagogue, Louisville, Ky.; Lincoln High School, Los Angeles, Cal.; Girard Trust building, Philadelphia, Pa.

MOORISH—Tall, graceful minarets, pointed arches, pear-shaped domes, pointed and horseshoe arches, geometrical tracery of most intricate kind. Taj Mahal, the wonderful temple in India, and the Alhambra at Grenada, Spain, are the most famous examples. In America are: Medinah Temple in Chicago, Ill.; Alcazar Hotel, St. Augustine, Fla.; Tampa Bay Hotel, Tampa, Fla.; Temple Emanual, Fifth Avenue, New York City, N. Y.; Temple of B'nai B'rith, Los Angeles, Cal.

ROMANESQUE—Chiefly used for church architecture, rounded arches and vaulted stone ceiling, dates from eleventh century. Cathedral of Pisa and San Mineato at Florence are best specimens. In America are: St. Bartholomew's Church and Paulist Fathers Church in New York City; St. Mark's

Lutheran Church, Baltimore, Md.; Trinity Church, Boston, Mass.; Newberry Library, Chicago, Ill.; City Hall, Cincinnati, Ohio; Prudential Life Insurance Co., Newark, N. J.; Church of the Covenant, Washington, D. C., and University Museum, Philadelphia, Pa.

GOTHIC—Drawing a comparison between the earlier architecture of the classic school, which we have noted, and the gothic, Ruskin sums up the two appositive principles in two words—"horizontality and verticality." The person who views a gothic cathedral must move his head up and down, but while viewing a classic temple he moves it from side to side. Characteristics are pointed arches, spires, slender, detached shafts, dog-tooth ornament, narrow windows with pointed heads, and delicate tracery. Cathedrals of Milan, Rheims, Notre Dame (Paris), Cologne, Westminster Abbey, and Strasburg are most famous. The best example in America is Harkness Memorial, Yale, New Haven, Conn.; others are Harper Memorial, University of Chicago; St. Patrick's Cathedral, St. Thomas's Church, and residence of W. K. Vanderbilt, New York City, N. Y.; Calvary Church, Pittsburg, Pa.; St. Paul's Cathedral, Detroit, Mich.; Trinity Cathedral, Cleveland, Ohio; Central Church, Boston, Mass.; Episcopal Cathedral, San Francisco, Cal.; Church of the Ascension, Washington, D. C. Nearly every large city has one or more gothic churches.

"The Walls of the Cathedral rise like a mysterious grove of stone," wrote Miss Proctor.

RENAISSANCE—Modified Roman columns and revival of classical forms somewhat mixed. Riccardi and Pitti Palaces in Florence are best types. The Louvre, Luxemburg and Versailles are the best in France. In America are: Tiffany's building on Fifth Avenue, New York City, N. Y.; University Club, New York City, N. Y.; National State Bank building, Newark, N. J.; Public Library, Kansas City, Mo.; Public Library, Washington, D. C.; Claus Spreckels' residence, San Francisco, Cal.; Public Library, Post Office, and Cathedral, Seattle, Wash.; Public Library, Milwaukee, Wisc.; Public Library, Boston, Ill.; Horticultural Hall, Philadelphia, Pa.; Leader Building, Cleveland, Ohio.

COLONIAL—A sort of simplified Renaissance and often-called Georgian, because it flourished in England during the reign of the Georges. Mt. Vernon, the home of George Washington, is typical; it is still very much used for fine houses, excellent specimens being in New Haven, New Orleans, Richmond, and on Long Island.

Dictionary of Architectural Terms

Amphitheatre—An oval or circular building with seats rising above and behind each other around a central open space.

Apse—A recess, semi-circular in form, covered with semi-circular arched roof.

Arabesque—A decorative design of intricate, interlaced character.

Arcade—A series of arches, or long arched passageway.

Baroque—Name applied to style of architecture which flourished in eighteenth century; distinguished for ornate forms and meaningless scroll-work.

Buttress—A large projection from face of wall designed to resist outward pressure.

Campanile—(cam-pa-nee-lee)—A bell tower built detached from church, in Italy.

Capital—Head or crown of a column.

Caryatids—Female figures used as supports instead of columns; modern architects sometimes use male figures and call them caryatids, though the name is from the Greek word for priestess.

Castellated—Furnished with turrets and indented walls like a fortified castle.

Château (shā-toe)—Large, stately residence, usually in the country.

Classic—Possessing characteristics of ancient Greece and Rome.

Cloister—An arched way or covered walk.

Colonnade—A series of columns placed at certain intervals.

Cornice—Horizontal moulding at top of building or room.

Crypt—Originally a cloister; now used as name for a chamber, usually vaulted, beneath the church.

Dais—A platform or raised floor at one end or one side of a reception room or hall where seats are placed for distinguished persons.

Duomo—Italian name for cathedral.

Entablature—In classic architecture the whole superstructure resting on the columns.

Façade—Principal front of the building.

Flamboyant—A style of ornament with curved, flame-like mouldings.

Frieze—A long band, usually decorated, immediately above the cornice.

Gable—Triangular upper part of wall at end of ridged roof.

Gargoyle—Grotesque spout usually with human or animal mouth, head, or body, projected from the gutter of building to carry water clear of wall.

Keystone—The central stone at the top of an arch.

Lattice—Structure of crossed laths or other strips.

Loggia—An open gallery with colonnades.

Monolith—Single block of stone shaped into column, pillar, or monument.

Mosque—A Mohammedan place of worship.

Mosaic—Form of work of art in which pictures, etc., are produced by joining together pieces of glass, stone, etc., of different colors.

Nave—The central portion of a church.

Parapet—Low wall, breast high only, at edge of tower or gallery.

Pediment—Triangular part crowning front of building, especially over portico.

Peristylium—The interior of a building surrounded by columns.

Piazza (piat-sā)—An open square in a town surrounded by buildings.

Pier—Pillar or masonry supporting an arch.

Pinnacle—Small ornamental turret, usually ending in pyramid or cone, crowning a buttress, roof, etc.

Plinth—Masonry at base of column which connects it with ground.

Pylon—A monumental gateway to an Egyptian temple.

Reticulated—Latticed, like the meshes of a net.

Ribs—In vaulting, a sculptured arch supporting a vault.

Rococo—Tastelessly elaborate.

Rotunda—A circular hall in a large building generally surmounted by a dome.

Spire—The high pointed termination of a tower.

Superstructure—Any structure built on something else; particularly an edifice with reference to its foundation.

Symmetry—The exact repetition of one half of any structure in the other half, with the parts arranged in reverse order.

Transept—A transverse nave crossing the central nave in the form of the arms of a cross.

Turret—A small tower.

Vault—Any arched roof; as vault of heaven which is poetical term for the whole sky.

Vermicular—Marked with worm-like lines.

CHAPTER XXIV

THE PERSONALITY OF THE MAN AND WOMAN OF CULTURE

A Great Factor in Success

PROBABLY the greatest factor in success is that intangible thing which we call "personality." We recognize instantly an individual's possession of it and that such possession makes him or her pleasing to us, but we are seldom able to tell exactly what it is that does please us. It seems to be a combination of qualities; but even in these days when psychologists have been learning the secret causes of our feelings and conduct they have been unable to solve this great mystery. So great an authority as Professor Woodworth of Columbia University has been forced to declare: "It is a proof of how much remains to be accomplished in psychology that we cannot as yet make a real scientific analysis, or show upon what elementary factors personality depends."

There are twenty important qualities that we know to be essential to our conscious liking of an individual:

1. Ability to get along with, (a) superiors; (b) inferiors; (c) equals.
2. Ability to co-operate—assist in any work or play.
3. Ambition—free from selfishness.
4. Cleanliness.
5. Neatness.
6. Modesty.
7. Good voice.
8. Good diction; including grammar and use of words.
9. Courage.
10. Self-reliance.
11. Cheerfulness.
12. Optimism.
13. Even temper.
14. Honesty.
15. Truthfulness.
16. Industry.
17. Reliability, dependability, loyalty.
18. Good physical appearance—not necessarily beauty, that sometimes being actually repellent.
19. Good carriage.
20. Good taste in dress.

A study of these requirements shows that the schedule is that of a perfect man or woman. It would be interesting for you candidly to mark yourself on it, and then select some friend of yours, of

each sex, and note the score for the man and woman whom you are analysing.

So far as you yourself are concerned, you must make a perfect score in each of these twenty qualities your ambition; and if you do not actually possess all of these qualities you must at least assume them until you do really possess them if you would possess a winning personality. "The history of mankind proves that man has acquired, in time, the virtues which at first he had to assume," said Doctor Fleischer. This puts a premium—not on hypocrisy, but upon honest aspiration and persistent effort; upon the desire and ability to see the true way and the determining *will* to walk in it.

When you study this list of qualities you will find that in effect this work has been intended to strengthen and develop you in all these qualities and also has suggested their correct application. Every one of them is essential to perfection in Culture.

Honesty and Industry

Less attention has been given to honesty and industry than to other of the qualities, because it has been assumed that the reader possesses these all-important elements of character, which are prerequisite to the true expression of Culture. Dishonest persons should be in a jail or an insane asylum; and even if not so confined when their dishonesty is known, the atmosphere of distrust in

which they are imprisoned is virtually a moral jail—"stone walls do not a prison make, nor iron bars a cell."

We have said from time to time, beginning with the first chapter, that industry is essential, and called attention to the fact that each generation has less respect for the idle, or those who fail to do their share of the world's work with either hands or brains, or both. The opinion of Ruskin on this subject is that of many of the most eminent of our contemporaries—if not that of all people of intelligence—when he says: "How so ever many you may find, or fancy, your faults to be there are only two of real consequence, idleness and cruelty." Ruskin adds that this is the one opinion on which the world has been agreed for six thousand years. It is interesting to note that five of the twenty qualities given in the foregoing list are the antithesis of cruelty. It is obvious that a person who is cruel cannot really possess the charm of Culture, and that however he may try to mask his vicious inclination, its cropping out ruins any other personal charms that he may have.

Personal Appearance and Health

Earlier chapters have told how personal appearance and health enter strongly into the impression that we make on others. It is to be hoped that the reader already has made the precepts given in Chapters II, IV and V part of his daily practice. Pro-

fessor Whitehead of Boston University has told a story that brings out the importance of cleanliness, neatness, good appearance, good carriage, and good taste in dress: five of the twenty qualities, and the five that are essential to secure even a hearing.

"Madam, I represent the Pasteur Milk Company," said a house-to-house canvasser, as a pert, trim-looking little Irish girl opened the door. "I wish to——"

"Go rub the mud off your shoes on the grass. Don't stand there dirtying my front door step," she said with an air of command.

The salesman meekly obeyed.

"Madam, the milk I——"

"Take your hands out of your pockets!" He obeys.

"Madam, I have called——"

"Never talk to a lady with a cigarette in your mouth." The cigarette is meekly thrown away.

"Please, ma'am, have you——"

"Tuck that dirty handkerchief out of sight. Now I think you are fit to be seen, but you would look better if your shoes were shined, your hat brushed, and your clothes pressed. However, I will now call the lady of the house. I am the hired girl."

Be Honest with Yourself

In a certain sense this chapter, since it discusses personality, is a review of those preceding.

Those who have written this chapter have studied the preceding chapters with care, and noted the points stressed. The temptation is very strong to restate much that has already been told. It is necessary, however, that we depend upon the conscientiousness of the reader in giving serious study to what has gone before; and we recommend that as various topics are examined in a self-analysis, a new study be made of specific topics that tell how to strengthen weak points which we admit to ourselves need further development.

In the oft-quoted fatherly but worldly wise advice given by Polonius to Horatio he summarised it all in the phrase, "To thine own self be true, and it will follow as the day the night, thou canst not then be false to any man."

You must trust yourself; but you must show yourself that you are worthy of being trusted by yourself. Take, for instance, the matter of the study of this theme. To pretend to study and not actually do so is about as honest to yourself as if you were to cheat yourself when playing solitaire. If you haven't studied it don't try to make yourself believe that a mere reading of it has been a serious study. Look again at the rules in the exemplifications to the first chapter, and learn how really to study.

In this matter of honesty it is important that you "sell yourself to yourself," as a modern salesman would call it. You can't make yourself be-

lieve in yourself unless you give yourself a valid reason for so doing.

It is very queer that so many people should fool themselves, and know that they are doing so. It seems a most stupid proceeding. It is the same way about trying to fool other people and making a bluff that you yourself know will not accomplish any other purpose except that, by an effort, you can persuade yourself that you are fooling other people when you are merely fooling yourself into a belief that you are fooling other people.

A very striking dialogue between Alice Adams and her mother in Booth Tarkington's novel "Alice Adams" gives a very keen insight into the futility of such a proceeding. If you read this one of the "best sellers" of 1921, you will recall that Alice has had more things to humiliate her than befalls in most girls' lifetimes. Mrs. Adams comes into the room and finds Alice completing a sober toilet for the street. The mother said: "I can't see why you don't wear more colour, you ought to show them you've got some spunk—Walter's running away, the mess your father made of his business. It would help show them you are holding up your head just the same."

This thoroughly up-to-date young Alice Adams answered: "Not I! I've quit dressing at them, and if they saw me, they wouldn't think what you want them to. It's funny, but we don't often make people think what we want them to, mamma. You

do thus and so; and you tell yourself, 'Now seeing me do thus and so, people will naturally think this and that,'—but they don't. They think something else—usually what you don't want them to."

We cannot make people believe anything that we do not believe ourselves. The enthusiasm that creates confidence is the result of a belief in ourselves.

Know Thyself

Do you know yourself? Very few people actually do know themselves, and therefore are making a very great mistake. You yourself are the most important person in the world, so far as *you* are concerned. "His own worst enemy" is a common saying. A man should be his own best friend. Such self-analysis as already suggested in this chapter in regard to the twenty essentials of a pleasing personality cannot help but be of advantage. This is very far from the "psychoanalysis" of Freud, so much discussed a few years ago, and weighed in the balance and found wanting by so many psychologists because of its failure to meet the test of true reasoning. Psychoanalysis and a certain kind of introspection have a tendency to lead to a morbidness that makes us self-conscious. This must be avoided.

Yet a man must get acquainted with himself. The true kind of study to make is the impersonal observation and analysis of motives, which we al-

ways make of our acquaintances. These, however, we actually study from the attitude as to whether their conduct pleases or displeases us. Let us apply the same method to ourselves, without self-deception, and learn where our conduct pleases or displeases others.

> Free and upright and sound is thy free-will,
> And evil were it not to do its bidding,

wrote Dante; but the exercise of our free will must be such as to win the appreciation of our own souls. If we differ in our opinion of ourselves and our conduct from the opinion held of it by other people it is our duty carefully to examine and see whether we or they are wrong and nobly set out to make corrections. Do not deceive yourself by the fact that a particular habit or desire of yours is "natural." That is no excuse for indulging it; for our human nature is not natural but artificial—made by man and made by *you* more than it is made by any other man.

If you do not discipline yourself other people either will discipline you or will ignore you rather than take the time to give you the discipline which you merit.

You should also get acquainted with yourself in another sense. While it is necessary to mingle with people to avoid self-consciousness, it is also necessary to be alone for purposes of solitude and meditation. Many people bore themselves intensely; what effect must they then have on others? Is not

Schopenhauer right when he said: "It is the monotony of his own nature that makes a man find solitude intolerable"? Many people are afraid to be alone, as if something terrible might happen. They are like children who are afraid of the dark.

The Art of Living

The Science of Culture is the art of living instead of existing—living instead of staying merely above ground. There can be no perfect life unless it enables you to enjoy solitude with as much pleasure as you would the companionship of others. Nor can there be any real mental growth unless we pause now and again and thoughtfully review what we have accomplished. From time to time turn back and ask yourself the questions as to your ambitions and the means for their development, that are given among the exemplifications to Chapter I. Note whether you are growing into the self that you wish to be; if not make plans that will help you to do so.

Be fair in analysing your progress but do not be unduly self-satisfied if you feel that it has been very great. Take, as an example, John D. Rockefeller, who said that when he was rapidly succeeding, he "tried to keep from getting puffed up by success early in the game," and each night told himself before going to sleep that after all he hadn't done so very much, and that he must do still better if he really wanted to be successful.

It is even worse to err on the side of self-depreciation. Self-depreciation gets a person nowhere; and it is useful only to those who are anxious to become door-mats. Self-conceit, bad and obnoxious as it is, sometimes does win. "Pride goeth before a fall," but the reason the humble don't fall is because they are always on the ground.

That conceit backed by more or less merit can win is proved by instances within the experience of all of us—the question is only as to whether a less conceit would not have made fewer enemies. This matter recalls the witty saying of Israel Zangwill about the bumptious Bernard Shaw: "The way he believes in himself is very refreshing in these atheistic days when so many men believe in no God at all."

Refuse to gaze furtively around, hang your head, whine, or give way to self-depreciation. Study yourself and see if there is not something of which you can be proud, some way in which you excel most people. Cultivate that trait, and at the same time use the methods given in this work for the development of qualities in which you find yourself deficient.

Avoid self-pity. It is a great mistake to try and make excuses for yourself. When you do, you pamper and spoil yourself and make an effort by your will more difficult. Remember that soft conditions make weak men; hard conditions make them strong. In this sense adversity may indeed be re-

garded as the creator of genius. Read again and study carefully Chapter III if you are tempted to give way to self-depreciation or self-pity.

"The first concern of every man is to know that he is achieving something, advancing in material wealth, industrial power, intellectual strength, and moral purpose," said James J. Hill, the great railroad builder of the Northwest whose life is one that proves the strength of a purpose as an inner force driving the person who is behind it with irresistible force to the desired goal.

Have a Purpose

You, too, must have a purpose. You have been urged in several chapters to have an ambition, and you have failed to get the full benefit from this work if you have not done so, and have neglected to make the information contained herein serve as an aid to you in achieving it. If you have not an ambition you should get one, and cease leading a purposeless life.

It is never too late to begin. Lester F. Ward at the age of fifty years had never read a book on scientific subjects; yet twenty years later he himself had written several on sociology that have been translated into nearly every language and quoted as authorities by other scientific men throughout the world. Ward himself declared: "A clear view of a congenial field is the one fundamental circumstance in any one's career."

Planless effort, however strenuous, will not bring success. You must have a definite purpose. "The marksman who had no bull's eye to aim at never made the top record," said President Cottingham of the Sherwin-Williams Co., "I believe in knowing just what I am going to do and just where I am going to land." To live at random in the hurly-burly of business or pleasure, without having a purpose, is almost a guarantee of failure. To make no plans until you think you have had plenty of experience is a foolish proceeding. "By the time a man is ready to graduate from the University of Experience he is too old to work," said Henry Ford.

The purpose you set may be as elastic as you wish. It may be as much so as that of Franklin or Rockefeller, increasing in scope and constantly changing in details, and in the end, perhaps, being entirely different from that held in the beginning, yet a broad development of ambitions achieved, in the meantime, and each turned to the fashioning of the new—as Franklin from printer became America's greatest diplomat and scientist and as Rockefeller, after attaining control of oil, became the wisest and most lavish of scientific philanthropists.

If you have not already done so, you should set for yourself this very day a general purpose. Then you must analyse that purpose into its constituent parts; prepare definite plans, and make written memoranda as to your plans.

Plan your life; make your plan elastic, change as necessary, and review your progress.

If you break your big ambition into parts or steps you will find that it will become easier to handle.

Take Stock of Your Progress

From time to time you must pause and review your progress. A man must run himself as he would any business. No man would think of doing business without making occasional inventories; if he were to be so careless, he probably would find himself on the rocks, as is proved by Dun's and Bradstreet's analysis of the cause of failures.

Pythagoras, one of the earliest of the Greek sages, advised that a man should review every night what he has done during the day; which in these crowded days is much like taking a daily stock inventory, and is not to be advised. But it should be followed from time to time without paying too much attention to details, except to see wherein our plans failed or succeeded. The best way to review our progress is at intervals of say a month; and perhaps once a week, at the beginning, turn to the miniature plan that you have made. A glance at this miniature will more than anything else stimulate, rouse, urge you on to action, and keep you from false paths.

If you find that your plan is not a good one, and there is a better one for you, you should not cling to it simply through stubbornness. The backwoods-

man who bet that he could jump across the Mississippi, thinking it was only six feet in width, and who made the effort to do so even after he had been taken to its banks and shown its width, deserved no sympathy when he was extricated looking like a drowned rat; he could blame no one but himself.

Competition Makes Success

To get full action from yourself it is necessary that you have competitors; or, if you have none, you must set yourself a definite goal to make during a certain period. You cannot do so well when you simply "do your best," as when you set out to reach a certain standard high enough to require an effort but not quite out of reach. This is the reason why if you have no competitor in a game of golf you play to beat "bogey" and why a man can jump higher to clear a bar than when he jumps in empty air. For the same reason you should seek responsibility and accept it gladly when offered; since it puts you on your mettle. When you do accept responsibility, you should never say, "I will try"; say, "I will do it." Only when obstruction actually is encountered is there need for trying. To say "I will try," then, is to lose sight of the goal and merely fix your mind on difficulties which often are imaginary and at the worst will vanish as soon as you show a determination. Strengthen your will power and increase the confidence of others in you.

Opportunity comes Quietly

The most important task before you is your day's work; though that should include not merely your means of support, but also something definite that will increase your value to yourself and to others. "In our early days we fancy that the leading events in our life and the persons who are going to play an important part in it will make their entrance to the sounds of drums and trumpets; but when in old age we look back we find that they all came in quite quietly, slipped in, as it were, by the side door, almost unnoticed," said Schopenhauer, whose pessimism never lost sight of the needs of both present and future.

The one daily review that you should make is to ask yourself: "Did I make the most of to-day?" Such a self-inquisition need not be long, but it should include an effort to devise a new way to seize an opportunity that perhaps came in by the side door and escaped unseen. There should be no crying over spilt milk, but a resolution should be made not to stumble and fall the next time you are carrying it. Never lose sight of the fact that yesterday is dead, and that you can do nothing to bring it back to life.

Each task on completion brings new strength; each day should give experience that increases our Culture and our ability to express it.

Make Intelligence your Basis for Industry

Intelligent industry is certain to bring its rewards. The industrious who remain drudges are those who do not develop and use their intelligence. "The leaders in action or thought are not magicians but steady, persistent workers," said Theodore N. Vail, president of the American Telegraph and Telephone Company, whose more than seventy years of life were crowded with toil. His idea was previously poetically expressed by Longfellow in the easily remembered lines:

> The heights by great men reached and kept
> Were not attained by sudden flight,
> But they while their companions slept
> Were toiling upward in the night.

The plea of being too busy to do anything or too busy to study is not a valid excuse. Aristotle, Leonardo da Vinci, Franklin, and Goethe, are four of the very greatest men the world has known and each of them did enough, in half a dozen widely different fields, to be called great; and their ability to do so much has been a marvel. They were men who were always busy and wasted none of their time. Each of the four also found time to rest and to play and for the social companionship of their fellowmen. Indeed it is a truism that the busiest people always have time for everything.

Naturally every man of imagination has moods, off days, or tired hours. Even a machine is not

always at its best. These may be a real sign that you need a day or two's rest and it is well to occupy your mind with routine matters rather than that which calls for real effort by the brain. Yet overwork is usually a delusion, causing an inertia, that actually is laziness. Irving Fisher, president of the Life Extension Institute, has said: "Most people who are 'overworked' are, more properly speaking, simply the victims of bad air, poison, and worry. They believe because they are tired it must be work that is hurting them. They are undoubtedly working beyond their working capacity—but their working capacity is only a fraction of what it would be if they took exercise, were not constipated, did not eat too much, abjured alcohol, and ceased to worry continually. If they lived hygienically in these respects, the work which was a drag might be an inspiration."

This work has given you similar counsel and told you in the second, third, and fifth chapters, and in the exemplifications thereto, the rules for a hygienic life and for the conquest of worry and other harmful emotions. You cannot be effectively industrious unless you nurse your physical and mental health.

Systematise your Time

System is an essential factor not only in developing the habit of industry but also in making a proper arrangement of your time so that you will find time for everything needful and yet have some to spare.

In the twenty-first chapter the plans followed by some of the busiest men were mentioned. Victor Hugo, poet, novelist, and a busy member of the French Senate, said: "He who every morning plans the transactions of the day and follows out that plan, holds a thread that will carry him through the labyrinth of the most busy life." The man without a daily plan goes to work something like a cat trying to escape from a strange cage. "He who hopes for success must organise, prepare, and enlist method and science," said A. C. Bartlett, president of Hibbard, Spencer, Bartlett & Co.

It is important that the regular daily routine, planned if possible the day before, should be adhered to rigidly under all circumstances if the habit of industry is to be developed.

It is rarely possible that an actual outline can be made of details, but even the man whose routine is more or less uncertain should be as conscientious with himself in starting to work at a stated time, and sticking to it until quitting time, as if he had to punch a time clock with the knowledge that his time card would be seen daily by the president of the concern.

Self-Discipline

Many cases of failure by people who are in business for themselves are due to this lack of self-discipline. To get down late and stay late does not accomplish the same purpose, since people both in-

side and out of the office will run on an accustomed schedule, which seldom makes possible satisfactory adaptation to capricious change in hours.

The lack of zest for action, except under compulsion, is called "abulia" and really is an indication of lack of will. An interesting case, related by Professor Woodworth, is of an author whose case was studied because in spite of his ability he was accomplishing so little. He was found to follow a daily programme about as follows: He would get up in the morning full of confidence that it would be a good day in which much progress would be made with his book. Before starting to write, however, he must first have his breakfast and then a little fresh air, just to prepare himself for energetic work. On returning from his walk he thought it best to rest for a few moments, and then one or two other little matters seemed to demand attention; by the time these were done the morning was so far gone that there was no time for really good effort. So he optimistically postponed the writing until the afternoon, when the same sort of thing happened, and the great performance had to be put over until the next day. A medical psychologist prescribed a régime for this man which required him to write for two hours immediately after rising and make this his day's work—no more and no less than two hours. The definiteness of this task prevented dawdling.

Many authors have forced themselves to follow

such a schedule, but a better plan is to start work at a certain time and continue for not less than a certain period, but to exceed it for an hour or so if the impulse to continue, which often is awakened, drives to further work.

In this as in anything the advice of John Calder, president of the International Motor Company, is good to take: "Have a well-considered plan of doing things, definite and business-like—not an imitation of something else, but one designed for your own use."

The Filing of Details

Business methods and system would also prevent filling the mind too full of unimportant details. Big men make it a habit to keep big things in mind, but the details on paper. They make notes of details that they wish to keep for reference. A purchasing agent may need to have a great mass of prices fixed in his mind, or a cost expert details of cost, but for average purposes of the average man notes readily available are most satisfactory. Loose-leaf notes are best, and are to be preferred to a bound book because of the possibility of expansion and because such can be weeded out frequently to prevent their becoming too bulky for convenient reference.

A diary or "tickler" along the line of a newspaper assignment book is also convenient. In a newspaper office all dates of future events are writ-

ten in such a big diary, and when the day comes round the news or city editor knows exactly what may be expected, even if it were forecast months ago. No one does well to trust to memory in such matters. Hardly a week goes by without there being some definite thing you should do. Such a diary, which may be of pocket size, should also contain dates of important happenings so that you can verify them in case of need. But do not keep one of the old-fashioned diaries such as were used by our ancestors to keep a daily history of their lives. It is a waste of time except in the case of an Amiel or a Pepys; and motion pictures and the records of the courts show the danger of putting records of secret thoughts where he who finds may read.

Notes and data may be kept in vertical files such as are used in offices, but they should be constantly eliminated. As for the old-fashioned pigeon-holes, the dictionary definition of "pigeon-holed," "sidetracked," perhaps to be forgotten forever, explains clearly enough why they are worse than useless, consuming time that generally brings up the forgetting of things, instead of remembering them.

Whatever filing system you use you must be sure it is adapted to your needs. Ask yourself:

Can I get in the habit of using it?

Is it simple enough?

Can I expand it when necessary?

What is the chance of my making errors in filing? When you have established a system of filing details do not become too dependent upon it. Remember that there are many things which you will always need to keep in your head. Yet there are always little things with which a man's mind should not be burdened, as for instance when his wife tells him to make certain purchases and gives him details as to size and colour. He should write these down and merely remember that he must buy certain things for her, and when the time comes refer to his loose-leaf notebook. The habit of consulting such a book on arrival at the office, before going to luncheon and at the end of the day, is an easy one to establish, so that it will become automatic.

Do not Fill Your Mind with Useless Information

Whatever schedule the man of Culture may arrange, there can be no satisfactory system unless it includes some provision for the mental life. This does not mean the study of all sorts of things. The mistaken impression that the best-educated man is the one who knows most things is responsible for the pursuit of all sorts of knowledge by zealots of Culture who often become veritable encyclopaedias of useless information. Since one has said that an ignorant man's mind is probably jammed with more facts than a wise man's, as a neglected garden con-

tains more plants than one that is cultivated, because it is full of weeds. The mind is made more efficient by training it, by exercising it, and not by overfeeding it. "Be ye transformed by the renewal of your mind," said St. Paul.

A man is a growing creature. Mental life consists largely in the discovery of facts new to the individual and in the rediscovery of facts previously observed and their correlation, so as to become of effective use. A man's mind grows not only by asking questions of others but by stimulating his intellect to ask himself questions which his intellect also answers. Yet some men will not take the trouble to seek answers to their own questions. They answer in platitudes handed down from generation to generation.

Mental questions are a sign of growth, and those who accept tradition never progress. In reading, you should attempt to remember only what seems of value, and should realise that it is better to know fewer things, and have thought about them intelligently, than to have a mind crammed with undigested facts which are no more orderly arranged than is the junkpile at the back of a store in a country town.

Study, or any other exercise of the mental life, should not be begun too soon after a meal, since the body then is, automatically, chiefly concerned with the process of digestion, and the brain is neglected and unable to do its best work.

Imagination

The mental life results in the development of imagination, that characteristic of man responsible for genius and crimes, science and insanity. It is not necessary to go back to the past to find those whose success has been due to imagination. All successful men such as Rockefeller, Edison, Morgan, Carnegie, Cyrus McCormick, Eastman, as well as scores of our every-day acquaintances, have succeeded by imagination.

To imagination we owe the great majority of the really great inventions and discoveries. But there is danger in letting the phantoms of our imagination run away with us; and this we see in our daily experience. To be led by the imagination in pursuit of mere will-o'-the-wisps is not the same thing as to submit to the guidance of things clearly thought out.

Generally when you study the details that lead people to a course of action (not only other people but yourself) you find that the decision has not been influenced by any clear arrangement of ideas leading to a formal judgment but by some fanciful picture which seems to stand for one of the alternatives between which a choice was offered. It is this human trait that is responsible for most of the unhappy marriages and for nearly every unfortunate investment. Our wish to believe the truth of the fancies which our imagination treats as realities blinds our judgment.

The Evils of Day Dreaming

In urging the mental life it is thus necessary to direct special attention to the evil effects of day-dreaming. Alnaschar, with his basket of glassware bought for a few cents, built up a day-dream which ended in his becoming the wealthiest man in the world and spurning the Sultan's daughter; but it was his glassware that he kicked with his haughty toe, ending his golden vision.

This tale from "Arabian Nights," contains its warning. To dream of a future and make no serious effort to secure it—to be lost in visions of a wonderful future instead of directing the mind on the means by which to climb the toilsome way is to be as foolish as was the dog in Æsop's Fable who dropped the meat into the stream in an attempt to seize the larger piece that was but the mirrored reflection of that which he had held fast in his jaws.

There are some people who are good in planning, and take so much pleasure in the thinking part, that they do not feel the need for action. Such people die, not only "unhonoured and unsung," but often in the asylums and almshouses. The average day-dreamer is as useless to himself and as unrewarded by the world as the scores of day-dreamers in the insane asylums.

The two favourite types of day-dreamers are well recognised by alienists, who find among their in-

sane patients the same two types: the victims of the "conquering hero" daydream and of that in which the patient is a "suffering hero."

The institution in which the "conquering hero" is confined is his royal palace; the doctors are his officials, the nurses his wives, "thousands of them, the most beautiful women in creation." The "suffering hero," as the psychologists call him, glories in believing he is a victim of persecution and, but for that, would have the world at his feet. When his mania becomes dangerous, he is put in an asylum, whereupon he believes his confinement due to plots by his enemies; that the doctors are spies, the nurses are to entrap him to betrayal of his plans, his food is poisoned and his confinement is due entirely to fear of him, or of his big idea.

The day-dreamer must attempt to cure himself. His imagination must be subjected as all thinking, to the test of criticism and an analysis of the parts of the whole. This should be made early enough before it becomes the "big dreamy idea" that sacrifices the present for an unlikely future, or the attainable to that which is like the mirage in the desert that leads the thirsty traveller farther from the water that he craves. To avoid this danger, we must take the advice of Bacon, which is that "we must not add wings, but rather ballast and leaden weights to the understanding to prevent its jumping and flying."

Inductive Reasoning

To reason successfully on a given topic you need:

1. A good stock of rules and principles acquired in previous experience, or otherwise learned.

2. A detective instinct to find the right clues and reject those that are false. This, then, is largely a matter of observation and analysis with some ability to test probability.

3. A clear vision that enables you to check hasty conclusions that are in accord with only part of your facts, and the good sense to make no conclusion until you have weighed them in connection with *all* of the facts.

This you will have noticed is merely an incomplete restatement of the Baconian laws for inductive reasoning which were given in the preceding chapter.

Constructive Thinking

President Burton of the University of Michigan, at the close of 1921, made a review of educational conditions in American schools, and declared that the first thing that must be taught to enable young people to shoulder the burdens of life is accuracy, and he continued: "Accuracy is not quantity in teaching, but is teaching the student to think. To teach him to think is half the battle. It is the sharpened tooth with which a man can cut his way through the tangle of social and business life."

This work will have failed of its purpose if it

has not only imparted instruction but has also caused the student of these lectures to think, and very seriously, in regard to the matters which have been discussed. Their vital effect upon your Culture, in its many phases, cannot be gainsaid, but a mere learning of the principles without thinking of them and how to apply them is not sufficient.

Thinking is made easier by practise. This you can realise if you compare your mental attitude in approaching a familiar and an unfamiliar task. If you are unaccustomed to reflecting seriously on important matters, you will have to practise again and again before you master the art.

The majority of people, including many college graduates, as Doctor Burton whom we have quoted intimates, are unable to do constructive thinking. To attempt it the mind must proceed as you would about any other matter. There must be interest enough to give birth to desire to think. To solve and master a problem the mind must be free for the time being of interfering ideas, and there must be surroundings in which the habit is not discouraged, sufficient energy and vitality, and an absence of fatigue. Arthur Brisbane, one of the most brilliant thinkers American journalism has known, says that a man cannot think lying down; yet Mark Twain did all of his thinking that way, and many effective thinkers follow the same method. The environment thus differs for various people; but those who when

on their back are given to day-dreaming or drowsiness should not delude themselves with the belief that impressions then received are real thoughts. Some people wonder why a man working at a machine cannot do constructive thinking; it is because his mind is at least partly on his work, and he cannot give the real attention that is essential for the other work of thinking.

When you think, be sure that you experiment in your mind with various possibilities which past and future contingencies may suggest from your knowledge, using your mind intelligently in constructing the machinery of your ideas just as you would use tools and materials for the manufacture of new things. One of the essential conditions is to shut your mind to slogans or catch words that you have heard, most of which are illogical and all of which must be weighed before being accepted as factors in your thought. It is also well to realise that thought may be inhibited by rapt contemplation of the desired end and lead to the fruitless daydreaming of which mention has been made. Do not think so much about what you want and what you will do afterward that you will neglect to think about how to accomplish what you wish to do.

Give Time to Thought

Do not be in too great a hurry to solve a serious problem. Do not be content with the first solution, since it may be wrong. Reflection involves

running over various ideas, sorting them out, comparing them with one another, trying to get one which will unite in itself the strength of two, searching for new points of view, developing new suggestions, guessing, selecting, and suggesting. "Past all question every experience in life is valuable to us," and in such a process as we have mentioned the greater our experience the less apt are we to make mistakes.

The greater the problem and the greater the doubt and resulting confusion the more necessary is the process of mere thinking. It is like the way an oculist or optician tests glasses when you consult him. Things are looked at through the medium of specific mediums just as you look at things through different lenses to find the right ones for your eyes. And in both cases you look until you discover one which makes things seem more orderly, less blurred, and less obscure.

Stubbornness and hidebound opinions are the greatest foes to thinking and the most frequent causes of mistakes; as for instance, in the case of the Clyde shipbuilders, who thought it absurd that a vessel built of iron should be able to float. The more stubbornly one maintains the *full* reality of either his facts or ideas, just as they stand, the more accidental will be the discovery of significant facts hitherto unobserved, and of valid ideas. Hence the likelihood of a real solution of the problem is lessened.

Pertaining to Ideas

If you and another differ in a matter of opinion as to a course of action or the outcome of an idea you should write down the opinion held by both. Then later you can test your judgment. Two points must be regarded: first, that you must exercise self-control enough not uselessly to remind the other person that he was in the wrong, and secondly that if your judgment proves correct, you must note whether it was because of the reasons you had developed and circumstances you had foreseen, and not due to a fortunate intervention of unforeseen things. It is very well to keep many of our conclusions to ourselves, and almost always inadvisable to expose unnecessarily to others the workings of our mind in solving a problem.

Do not be prodigal in giving away to others the ideas which you get. Make notes of all your ideas. Many successful men have idea files which some of them call by the very descriptive name of "brain boxes." Make notes after reading each book; or better yet use clips to mark the pages (slips of paper may fall out), and then go over the book and make notes. It impresses the facts in your memory. In your thinking you will get many ideas that are unexpected.

In their search for gold the alchemists discovered other things—gunpowder, china, many medicines, and some of the laws of nature, besides chemical elements and compounds. In this sense

we are all alchemists, and know not what we may discover. President Wooley, of the American Radiator Company, declared: "Every great achievement was first an idea. Jot down your ideas. Don't let them escape. That's how profits are made."

We must also remember that the universality of thought waves is now an accepted doctrine with psychologists who study crowds. This is the reason why in England, Germany, and France credit is given to different people for such inventions as the telegraph, sewing machine, automobile, and even the telephone, although in American books we credit these inventions to Americans. The truth of the matter is that scores of men were all working on the same problem at virtually the same time, and the authorities in each country naturally give the greatest credit to their compatriots.

Quite frequently great ideas are worked out by men who had no connection with the industries whose methods they improved. Thus Bessemer had nothing to do with iron or steel; Pullman was not a railroad man; the reading of Washington Irving's "Astoria" directed James J. Hill's thoughts to the Northwest; the cotton gin was invented by a school teacher in Connecticut; Astor got his first knowledge of furs from an immigrant, and the car coupler was the invention of an illiterate French Canadian. Such instances might be multiplied so that they would fill pages.

Make Note of Your Ideas

When you think of a plan or an idea write it out. If your plan is the product of hard thinking, you should fix it so that you won't have to do that hard work twice. The writing out of a plan increases the power to analyse it and see its weak points; and it will impress the idea upon your subconscious mind. You can go back to it whenever you wish. When you have an idea there are three tests you should apply to it:

1. What difference does it make and to whom?
2. Is it reasonable?
3. Will it be difficult to get it adopted?

If it fails to pass these tests satisfactorily you should forget it for the time being; but write it out, since conditions may change and it may become feasible and practical.

Reasoning consists, as we have seen, in a change of judgment. The necessity for hindsight can be lessened by the use of foresight. "The self-deceived man reads into the future his own predispositions," said Bacon. Reason alone is the enemy of prejudice and precedent, which are the enemies of progress.

Reason must generally be a triumph over the natural instincts.

Practice Makes Perfect

In closing this work it is important again to emphasise the fact that practice makes perfect. Each

day must bring its own step forward, and give power to take another forward step, whether in the development of your expression of Culture or in any other phase of life. The facts and laws of science can be taught; they can be given from one mind to another; but the art must be acquired by the student through practice which is, of course, solely a matter of his own effort and activity. As you do things they become easier.

An easy proof of the value of practice is shown by a simple test. Take twenty lines of a newspaper or book. Mark out with a pencil all the letters "e" and "t" that it contains. Wait five minutes and then try the test again. Time yourself each time. One experiment made by two people showed that the time required by one person decreased from 90 seconds to 70, and with the other from 163 seconds to 117.

Any kind of practice should bring increases each day. It is as true of thinking as of anything else. Once a man was thinking intently while riding in a Pullman car. A fellow-traveller taking pity on the apparently idle person offered a copy of "Snappy Stories." When the kind offer was refused with the explanation that the man was thinking, there was incredulity; and then came the seriously made remonstrance: "Don't think, it wears out the brain."

Thinking does wear out the brain in the same sense that a world's champion pugilist wears out

his muscles when he punches the bag in training for a prize-fight.

From athletics we may borrow another illustration. It is a mistake to try to do too much. Cramming for an examination notoriously prevents the acquired knowledge becoming a real part of the college man's intellectual equipment. No athlete would think of qualifying for a race by doing all of his practice at once!

Nothing is Impossible

Persevere. The man who keeps plugging away and is never daunted will come out on top as a rule, whereas many a more brilliant man would get discouraged and quit. We all know the very true fable of the hare and the tortoise.

Persistence is admired by others and it gives them a belief in you.

Some years ago Edison said that he didn't recall a single problem of any sort that he didn't solve or prove that he couldn't solve it. But years later, after his seventy-fourth birthday, he and Belin, the Frenchman who invented the sending of autographic messages by wireless, were in conversation.

"Have you not noticed," Belin asked Edison, "that often after all of your other experts have given up something as impossible some tyro, some comparatively ignorant man, comes along and solves it?"

"Indeed I have," said Edison warmly. "That has so often been my own experience. The experts say it is impossible, and try to prove by their scientific methods that it is so. And some unscientific fellow comes along and does it. Nothing is impossible."

"Nothing within reason; when a man says, 'Impossible,' it means only that he does not know how to do it," said Belin.

"Good!" cried Edison. "That is absolutely true. Nothing is impossible. We merely don't yet know how to do it."

If any problem seems impossible to you, it is proof that you should give the matter further thought if you really desire to solve it.

Exemplifications

Know thyself

A salesman is always told by his sales-manager that he must know his goods. We have to sell ourselves to every person with whom we come in contact. We must persuade them of our value as a man and as one who can be of value to them.

If we wish to sell ourselves in that sense we must know ourselves; learning what it is that we have to offer.

Besides the general advice and information given in this chapter, the following tests of your mental ability are offered as instructive:

How do I act in regard to impulses?

Fear: When was I last afraid? Of what? Why? Was the fear groundless? Would I be afraid again in a similar circumstance? How can I prevent such fear?

Then ask yourself the same questions about the following impulses:

Anger.

Disgust.

Submissiveness to circumstances of individuals without effort to self-assertion.

Take these four impulses: fear, anger, disgust, and submission. Arrange them in order of the frequency of their occurrence in your life. Then determine to eliminate one of these tendencies. Recall everything in this course of lectures that will help you do so. Resolve to apply the lessons you have studied. Apply those lessons. Watch your progress. Each time you find that you have fallen down, make a new effort. When you have one impulse under control take up another and discipline it.

You cannot do two things at once. Try to add a column of figures and recite a well known poem at the same time.

Make a list of the factors of advantage which are most effective in catching your attention and holding it. Then make a similar list of the factors that would serve to attract and hold the attention of three other people. Make separate memoranda for the three as well as for yourself. Compare

the notes. Study the differences; seek to find the causes of any difference between you and the others. Are they proof that you are strong or weak? If your analysis of yourself shows defects, make an effort to remedy them.

Test your power of observation by choosing a spot where there is a good deal going on. Stay there a few minutes and note the things that attracted your attention. Make a list of them five minutes later. Then try the same experiment again. Compare the two tests. How many things that you observed are of value to you? Why?

Write down the name of some one of your acquaintances, who is extremely independent. Then write the name of some one who is submissive. Then take two other persons who are second in each respect. Compare them. Which of the four is most successful? Why? Is it because of other traits than either independence or submissiveness? Compare yourself not only in that respect with the one who is most successful but also in the other qualities, if any, in which the person excels you. Can you acquire these qualities? When will you begin the attempt? Will you keep the promise to yourself? Do you keep promises to yourself as well as those you make to other people?

Make a list of habits that annoy you in other people. Write down the names of the people. What habits have you that annoy these same people?

The Power of Association in Improving the Memory

Often when we have no thought of eating we look at the clock and when we see it is the accustomed meal-time we instantly become hungry. But when we are too busy to watch the clock we may forget all about eating.

It is the sight of the clock as a rule that reminds us to eat rather than the actual needs of the body. This is the power of association.

Association is a link that serves to recall another fact—the mental connection between an object and the ideas relating to it. They are a part of all memory systems of whatever kind.

When Sunday comes it suggests church or a day off; Saturday suggests pay-day, and we do not neglect to go to the cashier to get our salary. These are things we cannot forget because of the association of the two ideas.

So again it is quite a commonplace experience that where two things have once come into connection in the mind the recollection of one serves to bring back the other. When we hear a long-forgotten waltz it brings back the mental image of the person with whom we danced, and possibly a score of other incidents of the same time and place.

Association and suggestion combine to make us somewhat automatic figures as we go through life. This can be used to our advantage; though dwelling on evil associations may do us harm.

A physician often tells us to take medicine after each meal and at bedtime—not because these are the best times to take it, but because of the association without which we would probably forget and neglect to do as told. The finishing of the meals and the going to bed recall the medicine.

If you decide to study three hours a day you may forget to do so. But if you do it in the half hour you spend going to work, and from 8:30 to 11 each evening, when the time comes the association recalls to your memory what you should do.

If you wish to be sure of doing a thing you must have a regular time for doing it.

A college president noted for his wonderful memory of the faces of students had a very simple system. He made it a point to talk a few minutes with each one and then remembered something each had told him; thus the association was established in his mind ready for instant recall.

In remembering faces you remember some part, not the whole face; this has been explained in an exemplification to a previous chapter.

The habit of association, like any other, will increase by exercise and soon become unconscious.

The rules for association are:

1. Analyse for a detail or a principle.
2. Discover relationships.
3. Make use of the discovered associations.
4. Bind elements into large units, that is to say,

systematise and interrelate the facts into a co-ordinate whole.

Harriman, the great financier, was once asked why he remembered important facts so easily when needed. He gave the matter some reflection, and then said that it was because he had so few pigeonholes in his mind. By this he meant that he made use of the fourth of the rules just given.

You must saturate your mind with impressions and associations connected with the sort of facts you wish to remember and then concentrate your attention upon them. Thus you make sure of getting the right mental stores. In remembering it must be determined what is important and what is trivial.

The process by which we get back a fact when we want it is known as the "recall."

The recall may be hindered by fear or anxious self-consciousness, as in stage-fright. Distraction is also an interference, since it prevents concentration on the necessary process.

Following are helps to overcome interferences in the recall:

1. Look squarely at the person whose name you wish to recall. Avoid doubting your ability to do so, since doubt itself is a distraction. In speaking extemporaneously go right ahead, and when you have warmed up to the subject, you will be astonished by your fluency.

2. If you are prevented from recalling a fact

you need, you should drop the matter for a while and then go back to it again. Persistence at the time is apt to be useless. Your mind is on the wrong track and so you do not find what you seek. When you start again you may get on the right track.

3. Follow rule No. 2 also if you find that you are unable to solve a problem. Think again some hours later, or if possible on another day, of the same problem. The longer the interval the less likely you are to get on the same wrong track again, especially if you have in the meantime dismissed the matter from your mind. Often the subconscious mind will go ahead and try scores of paths without your being conscious of it, and the solution will come to you in a flash. You have of course often had this experience, for your subconscious mind is always working on problems as well as considering other things in which you have a real interest.

The rules for development of the power of recall are:

1. Recall with accuracy.
2. Concentrate on the relevant.
3. Repeat the recall frequently.
4. Seek out clues persistently.

It is the frequent repetition of recall that gives us motor skill, that makes a cat thrown out of a window land on its feet, and that guides us in all of our actions that have become habits.

Forgetting often is due to the fact that there is something in association with the subject that makes you unwilling to remember. We are more apt to forget to pay debts than to remember what is owing to us. Interest in a thing makes you remember it. Enthusiasm cures many a weak memory.

Psychologists say that absent-minded people are those who would rather be somewhere else; in fact, they are doing something else—in their minds.

All normal persons have sufficient material for the development of a good memory if they will only use it by observing the rules which have been given in this exemplification and elsewhere in this work. The average man uses only 10 per cent. of his inherited memory, according to Professor Seashore. He wastes 90 per cent. by violating the laws of memory.

How to Keep Fit

"Persevering energy of the will implies the ability to make long-continued efforts. But without health, no such efforts are possible," says Jules Payot.

In other chapters, suggestions have been made in regard to health and exercise. The matter is of such importance, however, especially in the development of personality and individuality, that we are giving you yet more rules. The following are those of Walter Camp, the famous director of athletics at Yale:

1. Drink without eating, and eat without drinking.

2. Warm feet and a cool head need no physician.

3. Dress coolly when you walk and warmly when you ride.

4. Your nose not your mouth was given you to breathe through.

5. Getting mad makes black marks on the health.

6. You will never get the gout from walking.

7. Tennis up to the thirties, but golf after forty.

8. Two hours of outdoor exercise by the master never yet made him overcritical of the cook.

9. Too many drinks at the nineteenth hole undo all the good of the other eighteen.

10. The best way to use the Sunday supplement is to stick it under your vest while you walk an hour against the wind, and then come home and read it.

11. Many a man finds too late that his motor power has cost him more in health and legs than it has in tires and gasoline.

12. The men who chase the golf ball don't have to pursue the doctor.

Suggestions as to Tact

The whole series of lectures in the Science of Culture deals with tact. Yet there are a few points that may not have been emphasised sufficiently, such as:

Make yourself as little jarring as possible on others as you rise in your career, so you will have fewer enemies.

Flattery may not pay the butcher, but it will often improve the steak.

Never recognise irritation in others by answering a petulant argument with open contradiction.

You may sometimes win admiration and liking by using your fighting qualities discreetly.

Character gains men's confidence, but not necessarily their good will. Tact is necessary to gain good will.

Fearless individuality may be the best thing in the world, but the man who insists upon always having his rights often gets into a great deal of trouble besides and gets very little which he has not earned for himself or by his own efforts.

It hurts the other fellow worse when you are unconscious of his insults.

To speak angrily to a person, to show your hatred by what you say, or the way you say it, is an unnecessary proceeding—dangerous, foolish, ridiculous, and vulgar.

Learn to work with your fellows. It is not enough that you should tolerate them and avoid injuring them.

The cynic may win smiles but not friendship or respect. "The cynic is a human owl, vigilant in darkness and blind to light, mousing for vermin and never seeing noble game," said Henry Ward Beecher.

There is no reason why one should not praise so as to give satisfaction to the person praised. Yet the

average man blames more than he praises, which is a very poor policy.

For Those Who Believe in Luck

There is absolutely no real reason for a belief in good or bad luck. Every one who has investigated the subject thoroughly and scientifically is agreed upon this as a postulate or conceded fact.

Analysis shows that what is called good luck is due to foresight usually, and in every case to causes which we ourselves have set in motion or otherwise influenced. The same is true of bad luck, lack of foresight being usually responsible.

A typical instance of good and bad luck is that of two men who were on the same floor of a burning hotel one of whom had the "luck" to escape, while the other was burned to death. The "lucky" one looked out into the street, judged the distance, tied sheets together into a rope and, judging that it would not reach the full distance, threw his mattress out to break his fall. Then he jumped, holding one end of the rope, the other having been made fast to the bedstead. This and the mattress upon which he fell saved him.

The other man stood helpless and undecided. When the flames were in his room he jumped and was killed by the fall, not having had the judgment to make and use a rope. People called him "unlucky."

The people who are unlucky are those who have not taken advantages of the opportunity presented. It is not luck that has made you study the Science of Culture and given you increasing ability to express it. If you fail to take advantage of these lessons you will have no justification for blaming it on your bad luck.

The only value of a belief in good luck is the psychological effect of the confidence that is inspired thereby. Nothing succeeds like success, because people expect a successful person to continue successful, and that makes him quick in his decisions. Constant failures weaken the self-confidence of those who have little faith in themselves, and they become more and more undecided; their foolish belief in bad luck removing the ability to seize instantly the chances presented to them. And if they are not caught instantly, they are lost and may not reappear. No impression of bad luck must linger in your mind. Failures must be made stepping stones to success, and a resolution must be made to be more alert and to act more quickly the next time.

Belief in bad luck is often brought about by brooding at night, before going to sleep. The drowsiness is akin to that of hypnosis, and the fear thoughts that come then are preserved in the subconscious mind. Those who are thus affected should read the exemplification on Auto Suggestion that accompanies Chapter III.

When You are Discouraged

"He that regardeth the clouds shall not prosper," says the Bible in one of those simple phrases so full of imagery that make the book of books so admired by infidels as well as the faithful.

It tells of the effect of discouragement. Here, again, is another contributing cause of failure.

This work has been written to inspire you with courage. But all of us, even the bravest, have dark hours of despondency.

The only thing to do in such a case is to get free from the feeling as quickly as possible. This can be done best by a change of environment. The associations that recall the depression should be removed, or, if that is impossible, we should move away from them.

Generally a few hours are sufficient. The change of surroundings by a walk or ride to a new spot will bring new thoughts. At such moments an interesting book is indeed a splendid companion; especially a good novel that thrills or amuses.

When common sense reasserts itself the discouragement is gone.

Making the Most of Opportunities

Three factors have much to do with our success:

1. Our vigilance in watching for Opportunity.
2. Tact and daring in seizing Opportunity.
3. Force and persistence in crowding Opportunity to its limit of possible achievement.

But more than this, it is necessary that we *make* our opportunities as we go through life.

No one can honestly assert, "I have had hard luck all my life." Sincere examination is certain to prove that in several cases he could have brought about a change if he had but the courage to take hold of his opportunity when it presented itself.

When D'Artagnan left home on the journey that was to make him the saviour of the Queen of France, the successful opponent of Richelieu, and later a Marshal of France, his father said to him: "Whoever trembles for a second—perhaps allows to escape the chance which during the exact second was perhaps held out to him."

Psychologists have declared that the fear of consequences, of committing ourselves, or of becoming ridiculous, is the one great inhibiter of action. Action is necessary to seize opportunity, and the action must be quick to be effective. The "a second" mentioned by D'Artagnan père is often all the time that that particular opportunity is seizable.

Note what this chapter has said about trusting your judgment. It is, as has been often said in this work, much better to make a mistake than to take no action. See the exemplification concerning indecision that accompanies the third chapter.

When you grasp at an opportunity and fail, you have not lost everything. You have merely gained skill that will be of service to you when you make

another attempt, even if it be at something entirely different.

The unsuccessful, seeking every reason for their failure except being frank enough to admit that it is their own fault, assert that the opportunities are less than they were. Opportunities were never as good.

Edgar L. Larkin, of the dozen men in America with the largest store of general knowledge, has said: "Call all knowledge in possession of man down to the year 1865 A. D., half of that now known. Then the other half has been gained since. Three-fourths of the second half has been secured since 1900, in only twenty-one years. The facts gained in the last two years are beyond a doubt more than had been gained in the first million years of man's career."

Larkin's statement was made in the closing days of 1921, and each month since then has seen a new increase in knowledge and achievements by men who were unheard of a year or two ago.

The great increase in occasions, the tremendous demands of the world, are constantly making opportunities, not only in the world at large, but in the very occupation in which you are now engaged.

THE END

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